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MUSICAL EXPRESSION

BY

M. LUSO

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M. MATHIS LUSSY

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LAUREAT OF THE INSTITUTE OF FRANCE;
CORRESPONDING MEMBER OF THE ACADEMY OF FINE ARTS AT GENEVA;
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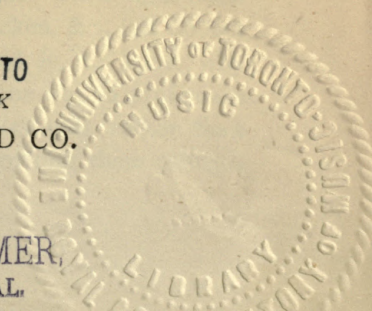
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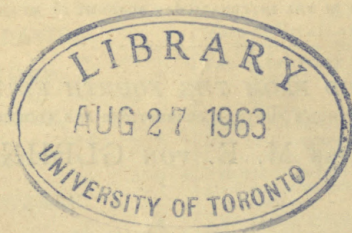
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PREFACE.

THE popularisation of music has of late made astonishing progress, and yet Expression—the essence of music—seems to remain the property of a few gifted spirits, and brilliant execution is still far oftener met with than expressive playing. There are two ways of accounting for this fact. In the first place, formerly those only who felt it to be their vocation devoted themselves to music, whereas the education and habits of modern society require that everybody should cultivate it. Secondly, as regards instruction in music, there is not a single book containing rules and practical directions for accentuation, or *nuances*, or the regulation of *tempo*—in a word, for performing the simplest air, not to say a difficult work, with expression. Now, everyone is not born with musical sentiment. No doubt, eminent professors have been able to help performers who were deficient therein, and have supplied the accentuation, *nuances*, and phrasing in many of the vocal and instrumental works of the great masters; and by a close observance of these indications moderately gifted performers may acquire a semblance of artistic feeling. But it would be impossible for our professors to do this for all music, and even if they could it would not teach the performer the *raison d'être* of their annotations. Indeed, they have not explained in any work the reason which dictated their indications, and thus they appeal to the eye and not to the intellect. Their signs show exactly *where* to accentuate, slacken, quicken, &c., but do not explain *why*. Whereas, what is wanted is, to know why instinct incites the performer to play in one way in preference to another, *piano* rather than *forte*, *rallentando* rather than *accelerando*, &c. Musicians fancy that in making these changes

they are following the caprice of their imagination, and do not realise that, even in musical execution, all is cause and effect, connection and law, and that in a truly artistic interpretation not a single note can be arbitrarily accented.

The object of this work is to demonstrate the hitherto unknown reason which guides artists and professors in their accentuation, and to furnish a system of rules by which a player will be enabled to annotate and perform with expression every kind of vocal and instrumental music. The work thus forms a complement to all other Methods, and addresses itself to all who are occupied with music, vocal or instrumental. To Artists and Professors it offers an explanation of the causes and mysterious laws of expression; to Amateurs and Students, without teachers, it offers rules as regards *tempo*, accents, and *nuances*, applicable not only to one particular piece, but to all kinds of compositions. These rules claim neither originality nor novelty, for the greatest masters have observed them unconsciously from time immemorial, and artists and people of taste have always submitted to them instinctively. The task of the present writer has therefore been merely to discover, classify, and formulate them. By this discovery, and in spite of all imperfections in carrying it out, the want above described in the ordinary systems of instruction is supplied; chance gives way to scientific method, and musical expression leaves the exclusive domain of sentiment and enters that of reason.

Sentiment is as individual and intermittent as reason is general and constant, and therefore to support and illustrate sentiment by reason is essentially the way to popularise it. Surely a few months devoted to the study of this science would not be thrown away if musicians were thereby enabled not only to explain the reason of accents, *nuances*, *rallentandos*, *accelerandos*, and all the other phenomena of expression, but also to perform with expression and artistic feeling. May this hope be fulfilled!

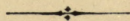
In my endeavour to place the application of my rules within reach of all who are occupied with music, both instrumental

and vocal, I have been compelled, much to my regret, to take many of my examples from modern pieces. I have chosen them by preference, without regard to their artistic value, from well-known easy pieces, written for voice or piano, as representing on the one hand melody, on the other harmony. The generating elements of expression exist in the structure of the musical phrase; and a trivial air, or dance tune, written for any instrument, may often serve as well as a passage from Beethoven to give examples of the facts mentioned. Of course, to be able to perform on any particular instrument, special teaching is indispensable.

The best way to understand this book is to study it at the piano, playing the examples carefully through in their proper *tempo*.

M. L.

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MUSICAL EXPRESSION.

CHAPTER I.

THE GENERATING CAUSES OF EXPRESSION.

TWENTY years ago I had the honour of succeeding Monsieur Ravina as professor of the piano in one of the large schools in Paris, directed by the sisters of the Congrégation de la Mère de Dieu. In introducing her pupils to me, the Lady Superior said: "I wish you to teach them such principles and rules as will enable them to execute with expression, not only one piece, which is no sooner learned than forgotten, but all pieces."

These words were a revelation to me. Feeling my incapacity to satisfy such a demand, I at once began to search for a treatise on Musical Expression. But, to my great disappointment, I could discover no such work existing in any language, and thenceforth I had to seek in facts what was not to be found in books. For twenty years, therefore, I listened attentively to the first artists of our time, following the movements of their minds and marking the notes and passages which seemed especially to impress and excite their feelings. I have also compared the different annotations and accentuation given by such professors as Moscheles, Marmontel, Le Couppey, &c., in their editions of the works of Beethoven, Mozart, &c. By this patient observation and minute study I have convinced myself that in identical situations—that is to say, in similar passages—artists make use of identical expression, with only such differences as result from the greater or less degree of

delicacy of their sentiment and technical skill.* From this identity of expression in different artists, whether in singing or in writing, I draw the following conclusions:—

1. They have all received the same impressions in different degrees from the same source; for similar effects are of course produced by similar causes.

2. As these expressions vary according to the different musical phrases, and not according to the individuals who produce them, it is clear that the cause of the expression resides and must be sought in the notes and the structure of the musical phrase.†

3. The great artists do not feel at liberty to accept or to repudiate the sensation which they receive. Their unanimity of expression proves that they are, as it were, forced to give it utterance, not, perhaps, conscious of the force which impels them, but unable to resist it.‡

* It may here be objected that Malibran, Sontag, and Frezzolini sang the same piece in diametrically opposite ways, each lending a particular physiognomy to her creation. But this does not prove anything against my conclusion. Each one of these singers owed her success to special qualities—one to the perfection of a sympathetic organ and to her immense execution; another to a powerful and delicate sentiment, exquisite taste, &c.

† The structure is the image which a rhythmical design offers to the eye—that which distinguishes one rhythm from another. It is determined by the number of notes contained in each bar, by their value, their progression, their consecutive or disjunct movement, the accidentals contained in the melody, the number of parts, &c.

‡ It is really astonishing to find the generating power of expression put down to mere sentiment or caprice. Feeling is but submission to some compulsion—our feelings are not free agents. Every organisation gifted with sensibility is susceptible to disturbance by certain things. The most powerful phenomena make no impression on a dull, blunted nature; but, on the other hand, the most sensitive nature remains unmoved if certain things do not make it vibrate and stimulate its activity. *Impression* and *expression* are, therefore, determined by the force of the things which produce the disturbance, and by the delicacy or sensitiveness of the feeling which receives and reflects it. If the performer has musical sensibility, irregular notes will disturb him—he will receive a shock from the irregular notes—and will express his sensations accordingly. If he be insensible, his execution, though possibly correct, is sure to be cold and mechanical. Thus, when musicians quicken

There is thus nothing arbitrary in expression, and its phenomena, like all natural phenomena, are controlled by fixed laws. Composers, in accentuating their works, are obedient to sentiment—to unknown laws, and not to caprice, though, indeed, what is caprice but unconscious obedience to an impulse from some unknown cause? Every sign of expression used by a composer represents a *sensation*, and is intended to draw the attention of the performer to certain notes which he must feel especially, and make his audience feel. But even if all marks of expression were absent, the true artist would play as if they were there, since their *raison d'être* would still exist.* This is supported by logic, and daily confirmed by observation. As the generating causes of expression exist in the musical phrase, they must evidently act upon the purely material forms which are susceptible of observation and of submission to analysis and synthesis. A treatise on musical expression is therefore quite as possible as one on harmony or melody.†

or slacken, put forth power and fire, or exhibit gentle and subdued emotion, it is not to mere caprice they yield, but, rather, to an irresistible impulse communicated by certain notes. The part acted by sentiment, therefore, is nothing more than the revelation of impressions received. As to the composer, the only liberty which remains to him, once his phrase is made, is to indicate or pass over in silence the notes or passages which have particularly impressed him. Some of these notes or passages may, possibly, have produced no impression on him, and yet may powerfully excite the sentiment of the performer, and thus produce effects of expression quite new to the composer himself.

* A note is not loud because the composer marks it with an accent; he marks the accent because he feels the force of the note, a force which seems to remove it from the place or function which it occupies in the scale, bar, or rhythm.

† Some writers think it impossible to carry out this idea and at once condemn any didactic attempt of this sort. According to them, expression is something so vague, so fugitive, so indefinable, that it cannot be reduced to any positive or scientific formulæ. No doubt the things which arouse and excite musical sentiment are transitory, but they are, nevertheless, apprehensible. That which is felt must surely exist. The reality of these things is confirmed by the impressions and sensations which they produce. If they can thus excite sentiment and call forth expression, must there not be a material reality about them susceptible of observation?

To accomplish such a work it is only necessary to find out the notes and passages which most excite and impress the performer; to classify them, to discover the *cause* and the nature of their action upon the sentiment; in fact, to formulate the law of that action.

This is what the following Essay attempts to do, and not without apparent success; at least it may be hoped so, for experience has confirmed and sanctioned in a striking manner the rules here formulated. Any one who has mastered these rules may take a piece of vocal or instrumental music without a single mark of expression; and after noting the general structure of the phrases, the melodic and rhythmic design, the irregularities in the intervals, the chromatic notes, long notes, repeated notes, auxiliary notes, &c., he will then be able to point out the exact points which every artist would naturally emphasize, where he would quicken or slacken the *tempo*, and so on. No great artists of any country have ever falsified these rules in their interpretations.* Or take an edition, without any marks of expression, of a piece which has elsewhere been edited and annotated by some famous artist, for instance, in the "École de Chant" of Madame Viardot-Garcia; mark the accents, *nuances*, changes of time, &c., according to these rules, and compare the marks with those of Madame Viardot-Garcia, and if any differences occur they will show the use which theory may be to instinct and sentiment. Or take a Sonata of Beethoven or Mozart, mark it according to these rules and then compare it with the edition of Moscheles, Marмонтel, or Le Couppey, and the result will be the same. Now Moscheles knew Beethoven; his editions have a universal reputation; he knows better than anyone how Beethoven accentuated his works, and thus gives us the true manner of

* Such aptitude is nothing peculiar or individual, and only requires practice. Any musician, after devoting a few hours to the study of this treatise, could do the same. Pupils of twelve or fifteen may learn it in a few lessons with the help of a black board on which the master can write a melody or a simple *solfège* exercise, leaving them to supply the accents, *nuances*, and *tempi*.

interpreting them. Therefore, if we have been successful in this case, it is but fair to believe that we shall succeed with all other composers. Exception may be taken to these rules as tending to impair the free manifestation of feeling. But this is a mistake, for the artist can always choose his manner of performance, the force or the delicacy suitable to this or that passage, and will not find his individuality at all interfered with by these rules. Besides, liberty of interpretation, like all other liberties, has its limits—limits imposed by the laws of expression. If the laws given here are the exact formula of the connection between sentiment and the causes of expression, no one can disregard them without giving way to license. But it is clear that to be able to submit to laws one must know them; ignorance thus becomes identical with license, knowledge with liberty. Would it be better, under pretence of liberty, to play like a street musician, rather than by the rules which have guided the great artists?

As for artists who know the laws by instinct and whose works supply the elements of our induction, they will not feel our laws to be any contradiction to their sentiments, for they are nothing more than the generalisation of their own intuitive processes. The theory on which these laws are based will, by a rational analysis of the impressions which they have received, give them a clearer consciousness of their own genius.

CHAPTER II.

THEORY OF MUSICAL EXPRESSION.

MUSIC (or rather modern melody) is composed of three principal elements:—1. The Scale or the Tonality in its two modes, major and minor; that is to say, the union of the seven functions which the different sounds are capable of filling in turns, the attractive influence which these functions exercise amongst themselves, and their subordination to the tonic or first note of the scale.

The tonic alone possesses the property of making a definite close to a musical phrase. Remove the last note of an air, or even of a simple scale, and the sense is incomplete and broken; now the last note of an air is always the tonic. We have also to remember that at the end of an air it is not the tonic which attracts, but, on the contrary, is required by the other notes. The terms *scale* and *tonality* are synonymous, but the word *scale* seems rather to denote something physical and acoustical; the fixity being maintained in all the scales, whatever may be the point of departure. The word *tonality*, on the other hand, refers us to something psychological, to the effect which the notes produce on the feelings, and to the faculty which they have of being able to arouse in us the desire to hear one sound rather than another.

We have said that the number of the functions is seven. But these functions are transferable. Each sound is capable of taking the place of any other in turn. It may happen, in the same air, that the function of the tonic is transferred to a higher or lower sound than that in which it fulfilled its functions at the beginning of the air. This transposition is called modulation. The change of the tonic naturally produces an analogous displacement of all the other functions, since the numerical relations between them are fixed and invariable. It is like a ladder which is moved higher or lower according to requirement. As every sound may be taken arbitrarily for the tonic, and the number of sounds is infinite, it is possible to have an infinite number of scales or keys, each starting from a different level, but all producing the same air.

It would be well if composers gave more attention to the *characteristic* qualities of the different keys or scales, a subject much neglected in France, and to which classical composers attach great importance. They seek as much as possible to choose a key which is in harmony with the sentiments they wish to express. No doubt an air may be sung in any key without losing its identity; and this is the basis of transposition, by means of which any air may be sung in any key, and thus be brought within the compass of all voices.

But it is not the less true that the cultivated musical ear can recognise and distinguish one key from another, each being characterised by its particular quality of sonorousness, sweetness, harshness, or acuteness. On the piano the flat keys or scales are softer than the sharp keys. The cause lies in "equal temperament"; that is to say, in the compromise which the tuners adopt so as to replace by one single chromatic note the two enharmonic notes which theoretically and practically exist between the two notes forming a major second or tone. On the violin it can easily be proved that $C\sharp$ does not produce the same sound as $D\flat$ —is, in fact, higher than $D\flat$, the small interval by which the two are separated being called a comma. Now on all keyed instruments, instead of two keys between C and D, or D and E, &c., we have only a single key, which is neither $C\sharp$ nor $D\flat$, but an intermediate sound. The flats on the pianoforte have for some time past been correctly tuned. But the more correctly they are tuned, the falser will be the sharps, which are represented by the same keys. The result of this system of tuning is that the scales of $A\flat$, $D\flat$, and $G\flat$ are sweet, almost effeminate, whilst those of E and B are hard and harsh. We shall, therefore, generally find that *genre* pieces, such as Nocturnes, Reveries, &c., are written in flats. Yet it would be very exaggerated, not to say absurd, if we were to follow certain theorists, and prescribe a given tonality for every sentiment. The fact is that the more flats there are in a scale the sweeter would be the sound, and the more sharps the harsher would be the sound. But on the piano the scales of $D\flat$ and $G\flat$, which have the most flats, consist of precisely the same keys as the scales of $C\sharp$ and $F\sharp$, which have the most sharps. It is, therefore, impossible that the same keys, or the same strings, can produce at one time a soft scale and at another a harsh one. Nevertheless, it would seem a little hazardous, if not doubtful, to write a piece of tender character in E major, that being one of the most brilliant and vigorous keys. An anomaly of this sort is useful to make a pupil feel the characteristic difference between these two keys of E and $E\flat$, and to familiarise him with transposition. When he has played Ravina's "Douce Pensée" in its original key of E, he should be made to transpose it suddenly to $E\flat$, mentally exchanging the four sharps of the signature for three flats, he will find that the piece gains in sweetness in certain parts, but loses in energy in others. But in either case the ear and sentiment of the pupil are benefited. This experiment, repeated with different pieces, helps greatly to give the pupil the feeling for *tonality*, which is the faculty of recognising, on the simple hearing of an air: (1.) What each note represents, whether it be the tonic (the first note of the scale in which the air is written), whether it be the dominant (fifth note of the scale), the leading note (or seventh); (2.) To feel the attraction or supremacy which the tonic exercises over the other notes; (3.) To feel the relationship which exists between the various notes of the scale; and (4.) To be able to tell, by the ear, in what key a piece is written. This last faculty is one of the rarest, most essentially spontaneous and artistic; it is difficult to acquire, even with the most persevering and methodical practice. The explanation is very simple; the number of tonalities is infinite, though by adopting the tuning-fork and

equal temperament in tuning instruments with fixed strings they have been reduced to twelve. The faculty does, however, exist. There are many people who not only can tell the key of a piece heard on any piano tuned to any pitch, but even the name of any note struck either by itself or with other heterogeneous notes.

2. The *bar* or measure; that is to say, the periodical recurrence at short distances of an accented note dividing a piece of music into small portions, called bars, each having the same value and duration.

3. The rhythm; that is to say, the periodical recurrence of 2 and 2, 3 and 3, 4 and 4 bars of the same value, which thus form groups or symmetrical designs, each containing part of a musical phrase corresponding to a line of poetry.

These three elements have trained our musical instinct to feel the want of the three qualities of *attraction*, *regularity*, and *symmetry*, and have accustomed it to accurate logical restricted order. In other words, modern music has taught the ear to desire:

1. To hear one sound in preference to another, especially when that sound is the final note.

2. To feel the regular recurrence of an accented note at every second, third, or fourth bar.

3. To have a presentiment or instinct of a certain symmetry in the arrangement of the notes which constitute the successive groups.

As soon as the ear has become aware of a succession of sounds subject to the laws of tonality, metre, and rhythm, it expects the succession of an analogous group in the same key, the same mode, and with the same arrangement of notes. But generally the ear is disappointed. The expected group will often contain notes either foreign to the key and the mode of the preceding group, and therefore capable of displacing the tonic or changing the mode; or non-symmetrical notes occur which break the regularity of the bar, and destroy the symmetry of the original rhythmical design.

Now it is precisely these unexpected, irregular, exceptional, and, as it were, illogical notes which more especially have the

faculty of impressing the feelings. They are the notes that engender *expression*, because they are the elements of stimulus, movement, force, fire, and contrast. The musical sentiment, being accustomed to expect affinity, regularity, and symmetry, is startled and disturbed by these unexpected and foreign notes. They baffle its expectations, disturb calculation, break the thread of customary progression, and impede advance.

Being still subject to the attraction of the first tonic and to the charm of the original metrical and rhythmical regularity, the sentiment is disinclined to detach itself. It clings to what has gone before, and will only accept the notes which draw it away if they are, so to speak, forced upon it by their importance. At last, feeling that the notes are not false, and that they only tend to determine another key or to form another rhythmical design, the sentiment yields to force and compulsion and accepts the new tonic, or abandons itself to the new rhythmical design, subjugated by their attractive or coercive power.*

The efforts which the musical sentiment makes to cling to the original tonic and rhythm, the resistance it makes to the new ones, and the energy and force required to make it submit to the change, all combine to develop a greater stimulus, a *crescendo* of sound and *accelerando* of *tempo*, which again is naturally followed by a gradual decrease of sound and slackening of pace. These are the agencies which act upon the soul of the performer, and thus they influence him. The more strongly the performer feels the attraction exercised by the tonic over the other notes, the more he craves for regularity of metre and symmetry of rhythm; while, on the other hand, the more he is disturbed by the number and power of the notes which destroy uniformity, regularity, and symmetry, so much

* See Chap. VI. It is a strange fact that the less a note is desired by the ear and the greater antipathy the ear feels towards it, so much the stronger ought it to be. It would seem that it is only by force that the ear can be made to forget its desires and accept another note.

the more intense and exalted will be the expression with which he plays.*

The sentiment of musical expression is, therefore, not only the faculty of a keen feeling for the phenomena of tonality, mode, time, and rhythm; it is, above all, an extreme susceptibility and sensibility in the perception of the smallest irregularities in relation to them.†

Musical *expression* is the manifestation of the *impressions* produced on the sentiments by those irregular notes which are destructive of key, mode, metre, and rhythm, and a revelation of the struggles and disturbances of our musical instinct.

Finally, taste is the faculty of giving to expression the amount of force, fire, and life proportionate to the intensity of the impression. Practically, the word "style" would be better, which is nothing else but the proper and adequate use of the elements of force, emphasis, accents, *nuances*, and *tempo*, according to the structure of the piece or phrase.

Unhappily, the sentiment of expression is neither general nor constant. Numbers of musicians are entirely without it; others only possess it in a small degree, and even those most gifted with it are subject to sad failings and intermissions. In such cases the performer, no longer feeling the attraction of the tonic, nor the need of regularity in the metre or symmetry in the rhythm, is not specially impressed by the irregular notes. He passively accepts, not only those which are most

* In painting and sculpture, expression also results from something exceptional, breaking the regularity of the lines, and the symmetry of the design. Is it not a common saying that faces with too regular features are cold and wanting in expression? And again, in another branch of art, the beauties of Shakespeare point to the same conclusion.

† Musical sentiment is one of the most complex faculties. Speaking of it here only in its connection with the phenomena of expression, it is sufficient to remember that even amongst professed artists some are devoid of the sense of *tempo*; others are insensible to the degrees of *nuance*, metre, and rhythm; and others to key and mode. A combination of all these different faculties may be called the feeling for the phenomena of expression, or, more briefly, the feeling of expression, though this may sound strange and paradoxical.

destructive of key, mode, and metre, but also the most incongruous rhythmical irregularities, rendering them without force, animation, life, or poetry—in short, unable to express that which has not impressed him.*

Henceforth it will be so no longer. Now that science teaches us the special notes which have the faculty of impressing and exciting us, and the cause and manner of their action upon the sentiment, the performer will be prepared for them and able to render them with force and expression. Henceforth, to repeat it once more, the science and art of expression by means of clearly defined formulas and easily applied rules will produce artificially, even in inferior performers, those qualities which true artists produce by instinct.

The professor must draw the attention of the pupil to the structure of the phrases, to the harmonic and melodic changes, to the irregularities of key, mode, metre, and rhythm—in a word, to the exceptional and unexpected notes—the germs which engender expression and will demand special care.

In this manner he will keep the attention of his pupil on the alert, will develop his sensibility and skill, and cultivate in him the precious habit of observing, comparing, and analysing.

Perhaps, in time, the teacher will become convinced that it is not so much his pupil's sentiment which is at fault as his own deficiencies of observation, reasoning, and rendering.

The pupil, on his side, will emancipate himself by gaining a

* Musical sentiment, in its connection with the notes which engender expression, may, perhaps, be compared to a photographic (one might almost say phonographic) plate. According to the greater or less degree of its sensibility, resulting, not from the will of the artist, but from its actual conditions, this plate is more or less susceptible of receiving an impression, and, consequently, of reflecting it with more or less force and fidelity. If it is dull, the exceptions and delicate irregularities will pass over it without leaving any traces—only the most vigorous will imprint themselves. If, on the contrary, it is bright and sensitive, the faintest irregularities—the most transitory phenomena—will be clearly imprinted, will excite its activity, and be strongly reflected. The artist, like the simple performer, therefore, plays according to the actual conditions of his sentiment, and his rendering is proportionate to his receptivity at the time.

knowledge of the notes which generate expression, and of the modes of execution adopted by the great artists to express their sensations. He will no longer depend solely and blindly on the sentiment of his master, but on his own, enlightened by reason and study, and will discover for himself how to give life and poetry to the works which he executes.

CHAPTER III.

THE PHENOMENA OF MUSICAL EXPRESSION.

If we listen attentively to any piece of music, we are struck by the following facts: The melody will seem to rise and fall alternately; some notes will appear loud, others soft; some will be dwelt upon, others passed over with the rapidity of lightning. Presently we shall notice that the loudest notes will be repeated periodically and regularly. If the piece is in quick *tempo*, we instinctively move head or foot in time to the loud notes; in other words, the regular recurrence of these loud or accented notes at the beginning of each bar will give us an irresistible impulse to beat time. The object of these accented notes is to mark the separation between the bars. We may have but little musical instinct and yet possess a feeling for *metrical accent*—the accent which makes and gives the feeling of time, makes a child's feet keep time, makes soldiers march in time, collects the admiring crowd round the drummers, and directs the movements of sailors, rowers, &c.

If we listen more closely we shall observe something like a succession of more or less symmetrical groups of sounds having the effect of definite figures or forms, and we soon notice that the accented notes which begin these groups also recur with a certain periodical regularity. They do not always coincide with the accented notes which mark the bar, and, indeed, sometimes run counter to them, but they coincide with the beginning of lines or half-lines in poetry, and stand in the place of punctuation. Their object is to separate or isolate the groups of sounds, each of which contains a more or less complete musical idea and constitutes part of a rhythmical phrase. We shall now understand what is meant by *rhythmical accent*, and shall realise that this accent appeals especially to the intellect.

Listening once more we shall notice that there are some notes on which the artist concentrates his whole energy, bringing them into relief by dwelling on them and enforcing them with all his strength; and we shall feel that these exaggerated notes are independent both of the accented notes which mark the bar and of those which define the rhythm. There is no coincidence, no regularity about them, they destroy the metrical and rhythmical accents, and thereby acquire additional force and brilliancy.

When several of these sounds follow one another without interruption, the performer will exhaust all his energy and enthusiasm to express them. His passion and excitement will carry us on breathless, till with one supreme effort he pours forth the utmost fire of his soul, and then his voice dies away and sends a thrill through the audience. This we will call, for want of a better word, the "pathetic or expressive accent" (*accent pathétique*), and the "emotional element" (*mouvement passionnel*). They are produced by the efforts of the artist to bring certain irregular notes into relief, notes foreign to the key or mode in which the phrase is written, and which break the regularity of the metrical accents, disturb the symmetry of the rhythms, and consequently jar upon and disturb the sentiment.

Lastly, observe the contrast produced by a succession of accented emphatic notes followed by a series of soft ones. Follow the gradations from *pianissimo* to *fortissimo*, and the *nuances* through which the artist passes from the height of passion to the softest accents of tenderness, and you will understand the chief elements of good execution.

These are the phenomena which an attentive hearing of a fine and expressive piece of music unfolds before us. Let us enumerate them once more. The accented notes which excite the movement of the head and feet and make us feel the time are the *metrical accents*, which appeal especially to the *musical instinct*. The accented notes which coincide with the beginning and the *casura* of the line, mark the different cadences and

closes of the phrases and fragments of phrases, and are called the *rhythmical accents*; they appeal especially to the *musical intelligence*, and are to music what punctuation is to speech. Lastly come the accented notes which occur apart from the metrical or rhythmical accents in an exceptional and unexpected manner, and are capable of displacing the tonic, changing the mode, and breaking the regularity of the metre or rhythm; these we call the *expressive accents*; they appeal chiefly to the *musical feeling*.*

Here then we have :

The *metrical accent* belonging to the instinct ;

The *rhythmical accent* to the intelligence ; and

The *expressive accent* to the sentiment.

In spite of the importance of the bar, *metrical accent* must give way to *rhythmical accent*, and both must in turn give way to the *expressive accent*, which will always take the lead and rule the others.

No doubt in theory the first note of every bar ought to be an accented note. But it is astonishing how often this rule is disregarded in practice. Whole pages of music are often met with in which the first note of each bar is an unaccented note from its being the end of a section or rhythm.† Even in dance-music the first note of the bar is unaccented when it is the closing note of a section. It is this frequent omission of the metrical accent which gives to many modern waltzes such an ethereal feeling. Take, for examples, the "Faust Waltz," by Gounod, the "Juif Errant," by Burgmüller, the "Valse des Roses," by Métra, &c. To musicians these waltzes are fascinating, though people who have little feeling for time think them detestable. The explanation of this is that the force and regularity of the metrical accent which carries one along is wanting, and such compositions therefore no longer belong to the domain of instinct but to that of intelligence.

The *emotional element* embraces the irregularities of time, such as the *accelerando* produced by the excitement of the artist in the effort of his passion ; the impulse given by a uniformly descending structure ; or the *rallentando*, resulting from fatigue, or exhaustion after the excitement of passion, or from the

* See "Exercises de Piano," page 11.

† See "Die Elfen," R. Schumann (Op. 124, No. 17), or the Allegretto of Beethoven's Sonata No. 2, Op. 31.

presence of a sudden and unexpected obstacle in a complicated structure.

The contrasts arising from the succession of loud and soft phrases, *crescendos* and *diminuendos*, constitute the *nuances*. It is necessary to take each of these phenomena separately, before examining their bearings upon music in general.

Relative *Tempo* (*mouvement général*), however, is the all-important matter in the execution of a piece; everything depends upon it, not only the strength of the metrical, rhythmical, and expressive accents, but also the character, the entire rendering. It is the soul of all good execution, and well deserves to be regarded with the same importance which Archimedes attached to the fulcrum. Indeed, knowing the exact *tempo* of a piece, it would be quite possible to add all other details of accentuation and expression.

CHAPTER IV.

METRICAL ACCENTUATION.

SINCE a note may be indefinitely prolonged it is necessary to have a fixed term of comparison, a standard or unit whereby to measure its length. This term of comparison is called a *beat*. It is an arbitrary unit, and is therefore variable; but, once chosen, it remains unchanged till some indication to the contrary occurs.

A beat is one of a succession of sounds struck with equal force, at equal intervals. But our musical sentiment, with its instinctive desire for regularity, demands that the first of every two, three, or four successive beats should be louder and more energetic. This divides the beats into groups or portions, each of which is called a *bar* or measure.

Bars are therefore composed of two, or three, or four beats; and as stronger emphasis is laid on the note which falls on the first beat, this is called the *accented beat*.

Supposing, for instance, that we take a drumstick and give alternately, and at equal intervals, a loud and soft tap; this will produce the impression of a bar of two beats, or "duple time." If we give one loud and two soft taps, or one loud and three soft taps, we shall have groups or bars of three and four beats—*i.e.*, of "triple" and "quadruple" time. Duple time, therefore, consists of one accented and one unaccented beat; triple time of one accented and two unaccented beats; quadruple or "common" time, of one accented and three unaccented beats. The equivalent to the loud tap with the drumstick is produced in vocal and instrumental music by accenting the first note of every bar. In written music, to prevent the eye from being confused, and to enable it at once to catch the first note of the bar, a vertical line, called "the bar-line," is placed before the first beat.

To keep the time as regular as possible, we mark it by a movement of the foot or hand. This is called beating time. The accented beat must coincide with the first note of the bar. If we beat in duple, triple, or quadruple time, giving only one sound (♩) to each beat, we shall have bars in which every beat will consist of only one note (♩). If we give two equal sounds (♩♩) to each beat we shall have bars containing two halves or two notes to each beat ($\frac{1}{2} + \frac{1}{2}$ — ♩♩); or if we give three equal sounds (♩♩♩) to each beat, we shall have bars of three thirds, three notes to every beat ($\frac{1}{3} + \frac{1}{3} + \frac{1}{3}$ — ♩♩♩). The divisions of beats into halves (♩♩) and thirds (♩♩♩), and their derivations, binary and ternary, into quarters, 8ths, 16ths, 32nds, 64ths; 6ths, 12ths, 24ths, 48ths; 9ths, 18ths, 27ths, 36ths, 72nds, &c., are alone admitted as regular. In bars of 2 notes to a beat, and 3 notes to a beat, the subdivision by 2 (binary) is the principal division; the subdivision by 3 (ternary) is only *accessory*; that is to say, the halves (♩♩) are more often subdivided into quarters (♩♩♩♩) than into sixths (♩♩♩♩♩♩); and the thirds (♩♩♩) are more often subdivided into 6 (♩♩♩♩♩♩) than into 9 (♩♩♩♩♩♩♩♩). If we, therefore, first divide each beat into 2 half-beats, or into 3 thirds of a beat, and then subdivide each half-beat or third of a beat into 2 or 3, we shall have all the regular groups in use.

The halves ♩♩ divided into 2 make quarters ♩♩♩♩; and when divided into 3 make sixths ♩♩♩♩♩♩.

The quarters ♩♩♩♩ divided into 2 make eighths ♩♩♩♩♩♩♩♩ and when divided into 3 make twelfths ♩♩♩♩♩♩♩♩♩♩.

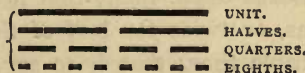
In the same way, thirds divided into 2 make sixths; divided into 3, ninths; sixths divided into 2 make twelfths; divided into 3, eighteenth; eighths divided into 2 make sixteenth; divided into 3, twenty-fourths; ninths divided into 2 make eighteenth; divided into 3, twenty-sevenths. These are the *regular* groups, divisions, and subdivisions which result from

considering a beat as a unit. Bars containing two notes for each beat, or their binary subdivisions (4, 8, 16, &c.), are said to be in "simple" time; bars containing three notes to a beat, or their binary subdivisions (6, 12, 18, &c.), are said to be in "compound" time. Thus, the principal, or binary, division of the beat rules simple time; the accessory, or ternary, rules compound time.

I.—SIMPLE TIME.

Supposing, for example, that we take a single crotchet (♩) to represent a whole beat; that will give us, in duple time, with one note to a beat, two crotchets (♩ ♩); in triple time, three crotchets (♩ ♩ ♩); in quadruple, or common time, four crotchets (♩ ♩ ♩ ♩). And in this case the minim (♫) considered as the equivalent of two crotchets (♩ ♩), the dotted minim (♫.) considered as the equivalent of a minim and a crotchet, the semibreve considered as the equivalent of two minims (♫ ♫), or 4 crotchets (♩ ♩ ♩ ♩), will suffice to express the duration of 1, 2, 3, and 4 beats.

A horizontal line with broken lines below it will serve to express all the fractions or divisions of the beat.



But instead of always taking the same note (the crotchet, or any other) as the unit for a beat, musicians have adopted the semibreve (♩), not as the unit for a beat, but as the standard of measurement, the unit for the whole value of the notes; the minim (♫) as the half, the crotchet (♩) as the quarter, the quaver (♪) as the eighth, &c. They have besides considered the semibreve and each of its fractions, the half or minim (♫), the quarter or crotchet (♩), the quaver (♪), the semiquaver (♫), as capable each in turn of representing a beat, which gives us five different signs for expressing the same thing, one note

being equivalent to a beat. The result is this variety of time-signatures for indicating different kinds of time :—

TABLE OF TIME-SIGNATURES FOR SIMPLE TIME.*

DUPLÉ TIME.		TRIPLE TIME.	
$\frac{2}{1}$	○ ○ 1 semibreve,	$\frac{3}{1}$	○ ○ ○ 1 semibreve,
$\frac{2}{2}$	♪ ♩ 1 minim,	$\frac{3}{2}$	♪ ♩ ♩ 1 minim,
$\frac{2}{4}$	♪ ♩ 1 crotchet,	$\frac{3}{4}$	♪ ♩ ♩ 1 crotchet,
$\frac{2}{8}$	♪ ♩ ♩ 1 quaver,	$\frac{3}{8}$	♪ ♩ ♩ ♩ 1 quaver,
$\frac{2}{16}$	♪ ♩ ♩ ♩ 1 semiquaver,	$\frac{3}{16}$	♪ ♩ ♩ ♩ ♩ 1 semiquaver,
} for each beat.		} for each beat.	

QUADRUPLE TIME.

$\frac{4}{1}$	○ ○ ○ ○ 1 semibreve,	} for each beat.
$\frac{4}{2}$	♪ ♩ ♩ ♩ 1 minim,	
$\frac{4}{4}$	♪ ♩ ♩ ♩ 1 crotchet,	
$\frac{4}{8}$	♪ ♩ ♩ ♩ ♩ 1 quaver,	
$\frac{4}{16}$	♪ ♩ ♩ ♩ ♩ ♩ 1 semiquaver,	

The fraction $\frac{2}{2}$ means duple time; that is to say, a bar containing two minims, or twice the half of the semibreve; the fraction $\frac{3}{8}$ means triple time; that is to say, a bar containing three quavers, or three times the value of the eighth part of a semibreve, &c. Thus, it is now a semibreve, now a minim, now a crotchet, &c., which is taken to represent the beat.

In all these formulas the absolute length of each beat depends solely upon the general rate of movement, or *tempo*.

* Simple time is sometimes indicated by signs other than fractions: $\frac{4}{4}$ time by a C, or simply 4; $\frac{3}{8}$ by a C , or 2; $\frac{3}{4}$ by 3, &c. Rossini, in the *Christe Eleison* of his Mass, makes the sign C for $\frac{4}{8}$ or 4 minims; Nægeli, in the *Poi du Chrétien*, marks the same time thus CC.

Thus, with the same metronome mark, a minim (♩) in $\frac{3}{2}$ time is exactly the same length as a quaver (♪) in $\frac{3}{8}$. Similarly, with the same metronome mark, a semibreve (♩) in $\frac{2}{1}$ time is exactly the same length as a crotchet (♩) in $\frac{2}{4}$ time, &c.

The characteristic feature of simple time is that in the numerical fraction which serves to distinguish it, the numerator gives the *number of beats* in the bar, and the denominator gives the length (or fraction of the semibreve) of the note by which each beat is represented; moreover, the beats of simple time only admit, as a rule, of binary subdivisions; that is to say, into two, four, eight, and sixteen notes.

If a beat with three, five, six, seven notes occurs in simple time, it is an exception, and such groups of three, five, six, seven notes, compressed into one beat, are called respectively *triplets*, *quintuplets*, *sextuplets*, and *septuplets*. In pianoforte music one often finds long passages of triplets in one part against two notes in the other. In such cases the triplets are marked in the first bar, and then followed by the word *simile*, to show that they continue though not indicated. This is evidently *mixed time*—simple in one hand, compound in the other.

II.—COMPOUND TIME.

In our opinion, compound time has been formed instinctively. It has been produced by sentiment, not by reason; and reason has only intervened subsequently to explain and justify it. Two facts have specially contributed to its development:—

1. The identical effect produced by triple time and by a beat divided into three; for the accent laid on a note beginning a bar in triple time, with one note to a beat, is equal to that laid on a note beginning a beat divided into three.

♩ or ♩ . (See page 104.)

2. The inconveniences which arise from beating triple time very rapidly, producing indistinct and spasmodic movements.

When there is only one performer there is no need to beat time, and this inconvenience is therefore not felt; but if there are several performers, a conductor is absolutely necessary to keep them together. Now if the *tempo* be very rapid it will be impossible for the conductor to execute the three beats in a bar with sufficient emphasis for the orchestra to distinguish them, and thus the time will be lost. Instinctively, therefore, the conductor will be obliged to relinquish the three beats in a bar and reduce them to one. And yet one may recognise to a certain degree in the reinforced accent on the first third of the beat, the accented beat of the original bar in triple time. By this simple process two, three, and even four bars may be reduced to one.

And this brings us quite naturally to compound time—duple, triple, and quadruple ternary time. Of course, it makes no actual change in the character of the time or piece—only in so far as quick triple time is of a restless, irritating character do its derivatives gain in breadth and calmness. The reason is simple enough; the loud notes are accented, as before, in groups of three, but instead of beginning the bars they now only begin the beats.

Waltzes, which formerly were always written in $\frac{3}{8}$ or $\frac{3}{4}$, may often be met with now in $\frac{6}{8}$ or $\frac{6}{4}$, &c., and, if played by an orchestra, the conductor will certainly beat duple time—he will give two instead of six beats to every two bars, thus reducing two bars of simple triple time to one bar of compound duple time.

Weber's *Invitation à la Valse*, for instance, is written in $\frac{3}{4}$ time, but when played at concerts, as arranged for the orchestra by Berlioz, it is changed into rapid compound time of $\frac{6}{4}$ —that is to say, duple ternary time; and the conductor only makes eight beats for eight bars, instead of twenty-four. Thus *compound time* is formed from simple time, though only from simple triple time in quick *tempo*.

To transform simple time into compound, we have only to

suppress the bar line between every other bar in a piece in simple triple time and we get compound duple time.

Thus :

WEBER. "Invitation à la Valse."

Ex. 1.



By suppressing two bar-lines out of every three, we get compound triple time ; and three bar-lines out of every four, compound quadruple time.

But it must not be imagined that all pieces in simple triple time can be transformed into compound triple time. For instance, the "Invitation" may be reduced to compound duple and quadruple time, but not to triple time, because the initial note of the rhythm must always fall on the same beat ; but this coincidence would not take place in that case, for the initial note of the rhythm would fall now on the first, now on the second, now on the third beat, and make the rhythm halting. It is, therefore, the rhythm which decides whether pieces written in simple time are to be transformed into compound, duple, triple, or quadruple time. Of course, in the same way as simple time can be condensed into compound time, the latter may be converted into simple time by the addition of extra bar-lines.

If we unite in one bar two bars of simple triple time, the signatures of which are $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, we shall obtain the following signatures for compound time : $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$. If we unite three bars, we obtain the signatures $\frac{9}{2}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$; if we unite four bars we shall get $\frac{12}{2}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$. The numerators 6, 9, 12 indicate compound time ; that is to say, duple, triple, and quadruple ternary time.

TABLE OF TIME-SIGNATURES FOR COMPOUND TIME.

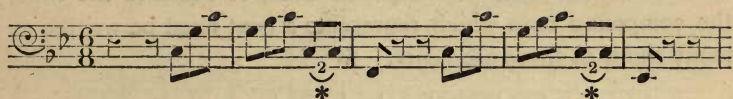
COMPOUND DUPLER- TERNARY TIME, DERIVED FROM TWO BARS OF SIMPLE TRIPLE TIME.	COMPOUND TRIPLE TERNARY, DERIVED FROM THREE BARS OF SIMPLE TRIPLE TIME.	COMPOUND QUADRUPLE TERNARY TIME, DERIVED FROM FOUR BARS OF SIMPLE TRIPLE TIME.
3 minims or 1 dotted semibreve to a beat. $\frac{6}{2}$	3 minims or 1 dotted semibreve to a beat. $\frac{9}{2}$	3 minims or 1 dotted semibreve to a beat. $\frac{12}{2}$
3 crotchets or 1 dotted minim to a beat. $\frac{6}{4}$	3 crotchets or 1 dotted minim to a beat. $\frac{9}{4}$	3 crotchets or 1 dotted minim to a beat. $\frac{12}{4}$
3 quavers or 1 dotted crotchet to a beat. $\frac{6}{8}$	3 quavers or 1 dotted crotchet to a beat. $\frac{9}{8}$	3 quavers or 1 dotted crotchet to a beat. $\frac{12}{8}$
3 semiquavers or 1 dotted quaver to a beat. $\frac{6}{16}$	3 semiquavers or 1 dotted quaver to a beat. $\frac{9}{16}$	3 semiquavers or 1 dotted quaver to a beat. $\frac{12}{16}$

In compound time, as in simple, the numerator indicates the number of notes contained in the bar, but in this case each occupies a third of a beat. The denominator indicates the nature of these notes, whether they are minims, crotchets, quavers, &c. In this time, as in simple time, the absolute length of each beat depends solely on the metronome number, or the Italian words indicating the pace or *tempo*. Thus a dotted minim in a bar of $\frac{6}{4}$ time has exactly the same duration as a dotted crotchet in a bar of $\frac{9}{8}$, provided the same pace be indicated. The characteristic feature of compound time is that the beat is subject to ternary division and that the note which represents the unit of the beat is a compound note—a dotted minim (♩.), a dotted crotchet (♪.), &c. When a beat of

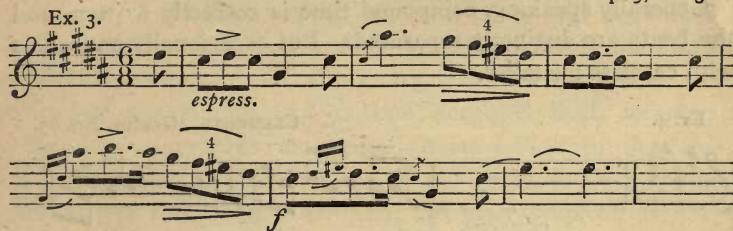
two, four, five, eight notes of equal value occurs in compound time, it forms an exception, and the groups are called respectively duplets, quadruplets, quintuplets, octuplets, &c.

Ex. 2.

TH. RITTER. "Les Courriers."



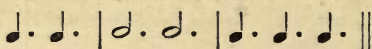
CHOPIN. Nocturne. Op. 9, No. 3.



In this passage Chopin makes use of the quadruplet (four quavers instead of three) as, a few bars previously, he made use of the quintuplet and septuplet (five quavers instead of three, and seven semiquavers instead of six).

This theory of compound time justifies the use of the double sign of a dotted minim, or dotted crotchet, &c., as the unit of the beat. In fact, as in compound time, the beat represents a compressed bar of simple triple time, it must necessarily show traces of its origin. Now, in all simple triple time, the note which is equivalent to a whole bar cannot be written with a single sign—a dotted minim is required for a bar in $\frac{3}{4}$ time, a dotted semibreve in $\frac{3}{2}$ time, &c. Therefore, in compound time, as the beat represents a whole bar of simple time, this double sign of the dotted minim, the dotted semibreve, &c., must necessarily be retained. But we find, on the contrary, that in compound time, a dotted note cannot represent a whole bar. A dotted minim, though of the value of six quavers, does not clearly represent a whole bar of $\frac{6}{8}$ time. This is because com-

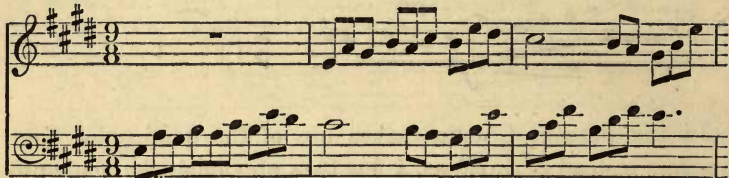
pound time, to be correctly represented, requires that the note or sign equivalent to the whole bar should be distinctly divisible into two halves, or two beats. Now the dotted minim, though worth six quavers, does not at first sight bear this evident character of divisability into twice three quavers, or two dotted crotchets. In short, in compound time, to indicate the time, the compound note which represents a beat must be written as many times as there are beats.



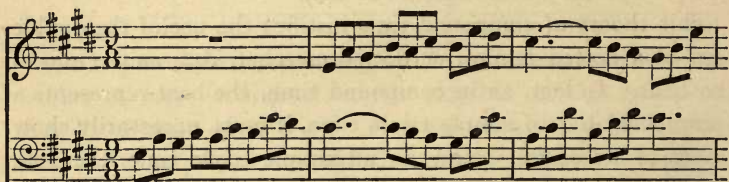
Generally speaking, compound time is correctly written, and the beats are distinctly separated. But occasionally one meets with careless mistakes.

Ex. 4.

CLEMENTI. Gradus, No. 75.

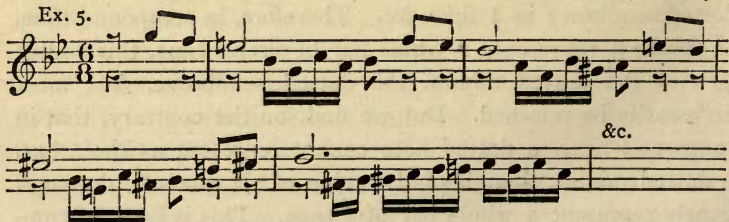


instead of—



Ex. 5.

Offertoire. Anon.



It would be impossible to accent this correctly as it is written, and it should stand thus:—



A glance at the tables which we have given will show that there are fifteen different time-signatures for simple time and twelve for compound, in all twenty-seven different ways of expressing the simple fact of one accented beat, followed by one, two, or three unaccented beats. Add to this the deplorable habit, now so frequent, of not grouping together the notes which form one beat, and the many difficulties and perplexities which stand in the way of the performer are at once evident. Of course, the twenty-seven different sorts of time are not all in equal use;* indeed, the most peculiar are seldom employed. But it is precisely in these that the pupil, if not the professor, when taken unawares, will make the most faults of accentuation if not prepared by safe and rational principles to guide him through the labyrinth.

III.—MIXED AND ALTERNATE TIME.

If some of the twenty-seven kinds of time are not often used, there are also others which are not included in our tables. We meet, for instance, with quintuple time, which might either consist of a bar of triple time, followed by one of duple time, or a bar of duple time followed by one of triple time, which we

* It is worthy of note that there are only two or three instances of the use of 9 time by Beethoven, and not a single instance of its use by Mozart, in all their Pianoforte Sonatas.

may designate as *alternate* time. And there is also *mixed* time, where the left hand plays in different time from the right.*

Sometimes even the smallest fractions of the semibreve are used as denominators. In the first book of Cramer's Studies, No. 31, we find twenty-four semiquavers, or $\frac{2}{16}$ time, in the right hand simultaneously with $\frac{4}{4}$ time in the left. This is apparently mixed time; but in reality it is quadruple time with a sextuplet for each beat in the right hand, although here the semiquavers are grouped in triplets instead of sextuplets. Happily the bar is correctly written, and the eight groups of three semiquavers are well defined, so that there is no difficulty about the accentuation.

In the seventh study of the second book for the same kind of time, Cramer gives the time signature C. In Beethoven's C minor Sonata (Op. 111) we find $\frac{12}{32}$ time marked. In Hiller's Trio (Op. 64) we find alternate time of $\frac{2}{4}$ and $\frac{3}{4}$; and other examples occur in his *Rhythmische Studien* (Op. 52); also in Chopin's C minor Sonata (Op. 4); and lately two *Prières pour Orgue* have appeared, of which one is in $\frac{5}{4}$ and the other in $\frac{4}{4}$ time. The latter is evidently nothing but plain song. But it is unnecessary to give any more examples of such exceptional cases.

IV.—THE RULES OF METRICAL ACCENTUATION.

The object of the metrical accent is to enforce the feeling of the bar, the beat, and its subdivisions; it is therefore absolutely necessary to know which note begins each of the three. Even in the interest of their works, composers ought so far to help the performer by making it apparent which note is to receive the accent. But unfortunately they are very careless in this respect, Chopin especially so.

The desired result might be obtained if a horizontal line with broken lines below† were adopted to represent beats divided

* In "Don Juan," Act I., in the "Veni con me, ma vita," *Don Juan* sings in $\frac{2}{4}$ time, and *Leporello* in $\frac{3}{8}$.

† See p. 19. Also, Lussy's *Exercices de Piano*, p. 107.

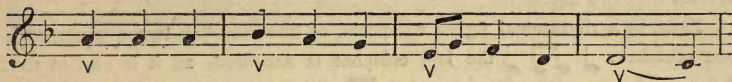
into several notes. In vocal music, instead of grouping the notes according to the beat, composers generally isolate each note which corresponds to one syllable ; and, on the other hand, where there are several notes which, though belonging to different beats, or fractions of beats, yet belong to the same syllable, they bind them together without anything to mark the beat or its fractions. The result is naturally destructive to a proper interpretation, and very embarrassing to the performer.

But the theory of time as explained above will furnish all necessary explanation, and will enable us to accent intelligently and correctly.

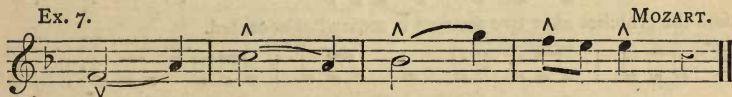
We may now sum up the rules which will assist the performer under all circumstances :

1. The first note of every bar should be accented.
2. In duple time, with one note to a beat, the second is unaccented.
3. In triple time, with one note to a beat, the second and the third are unaccented.

Ex. 6.

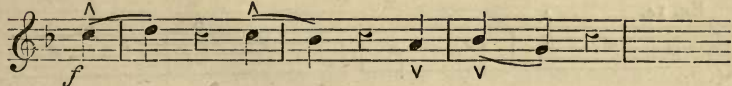


Ex. 7.

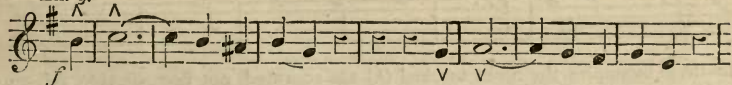


N.B.—In spite of all that has been said by J. J. Rousseau, Castil-Blaze, and many others, the third beat in triple time is metrically unaccented, and it can only be accented by reason of the rhythm or the expression.

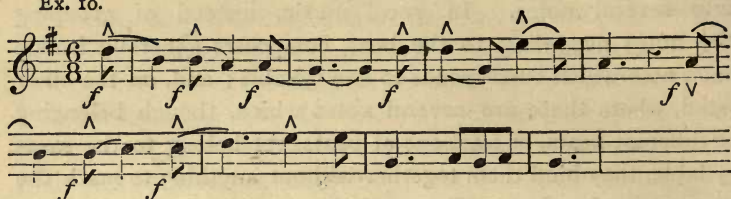
Ex. 8.



Ex. 9.

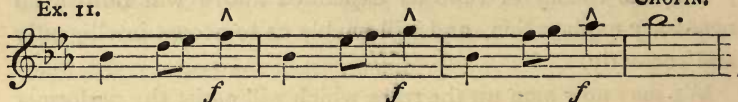


Ex. 10.



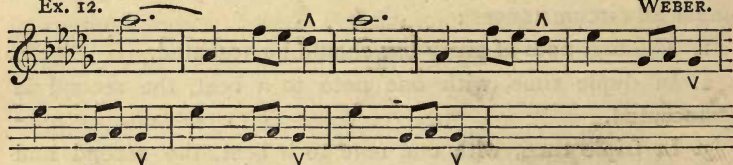
In these examples the notes marked with an *f* are accented, not because they fall on the third beat, but because they begin a rhythm or a section.

Ex. 11.






CHOPIN.

Ex. 12.



WEBER.

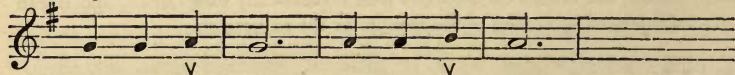
In these examples, also, the notes marked (^), and with an *f*, are accented, not because they fall on the third beat, but because they are preceded by a beat divided into two notes.

Thus, in a rhythmical figure composed of one crotchet, two quavers, and one crotchet: , the last crotchet is accented, as it is also in the following figure:  or  Even in duple and quadruple time the crotchet after two quavers is somewhat accented.

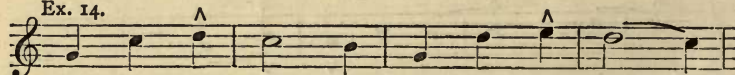


(See pages 104 and 123.)

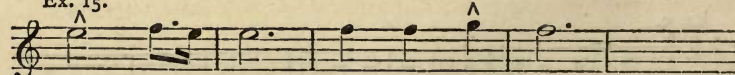
Ex. 13.



Ex. 14.

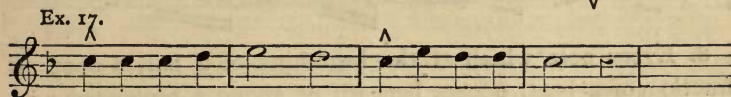
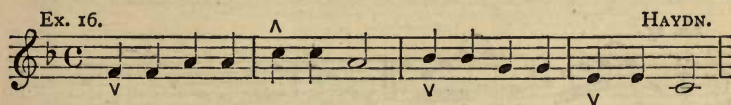


Ex. 15.

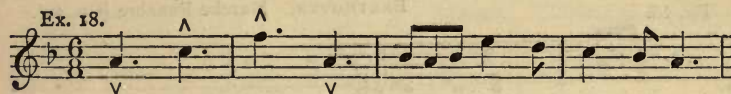


In these examples the notes marked (^) are accented, not because they fall on the third beat, but because the expression demands it.

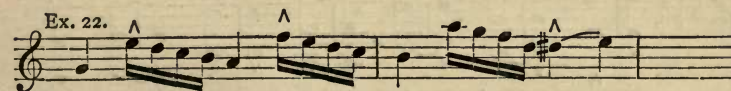
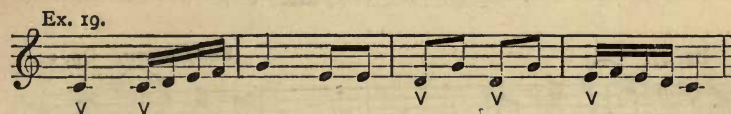
4. In simple common time, with one note to a beat, the first beat is accented, the second, third, and fourth unaccented.



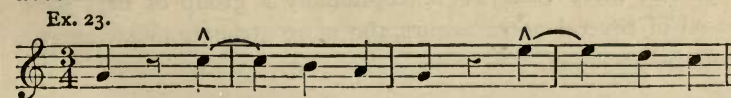
5. In compound time, each note of the value of a beat (that is, a bar of simple triple time condensed) is accented.



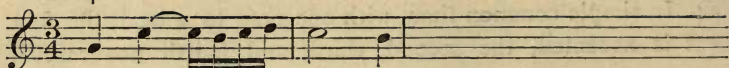
6. In triple time, as well as in duple and common, the first note of a beat divided into several notes (a group or run) is accented, even if it falls on an unaccented beat. Thus:—



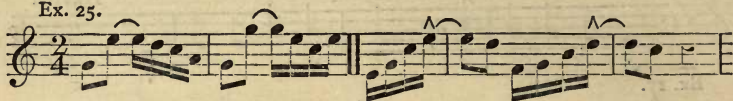
7. Every note, whatever its value, when prolonged through the first note of the bar, or of the following beat, is strongly accented.



Ex. 24.

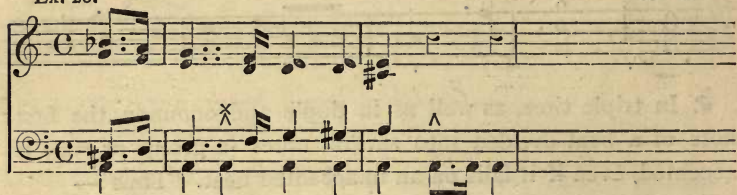


Ex. 25.



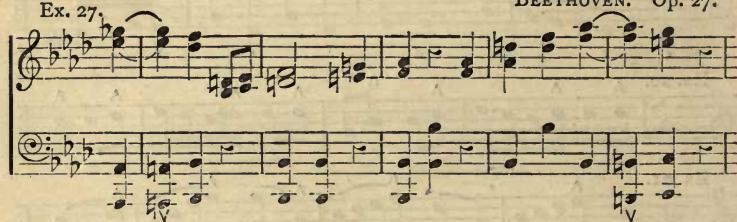
8. Every note which at the beginning of a bar, a beat, or fraction of a beat, occurs beneath or above a prolonged note (incorrectly called a syncopation), or beneath or above a rest, is strongly accented.

Ex. 26.

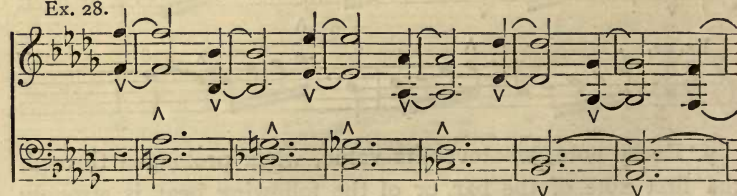
BEETHOVEN. *Marche Funèbre* (Op. 26).

Ex. 27.

BEETHOVEN. Op. 27.



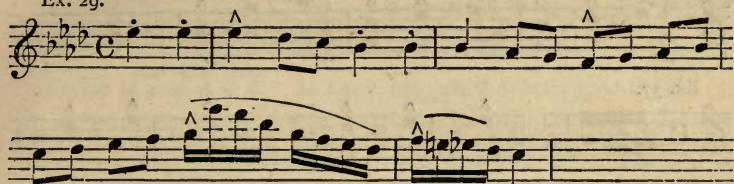
Ex. 28.



9. The more rarely or exceptionally a group or beat composed of several notes occurs, the more strongly must the first note be accented.

Ex. 29.

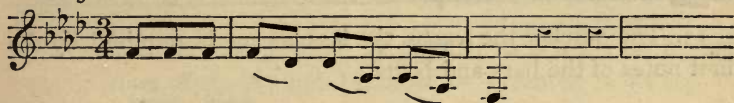
GOTTSCHALK. "Bananiar."



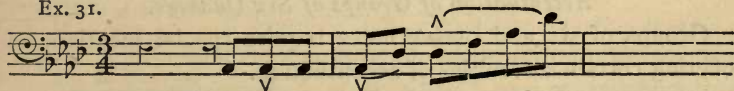
10. If the note which finishes a bar, a beat, or fraction of a beat is *repeated* (that is to say, if it begins the following bar, beat, or fraction of a beat) it must be strongly accented ; this is called the *reiterated note*.

Ex. 30.

WEBER. "Invitation à la Valse."

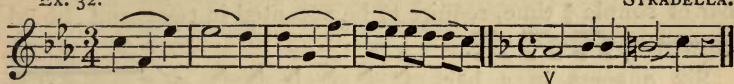


Ex. 31.



Ex. 32.

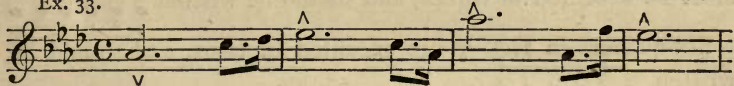
STRADELLA.



11. The longer a note, especially if it is the first of the bar, the more it must be accented. It is on these notes that singers and violinists produce the effect called *vibrato*.

Ex. 33.

ROSSINI. "Stabat Mater."



Ex. 34.

AUBER. "Haydée."

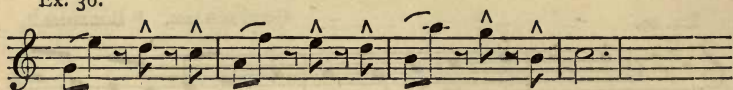





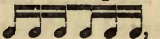

12. Every note preceded by a rest is accented. Thus:




Ex. 35.



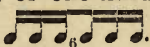


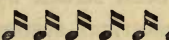


Ex. 36.



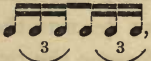

Six semiquavers to a beat, , or , in compound time of $\frac{6}{8}$, $\frac{9}{8}$, and $1\frac{2}{8}$, must be accented in twos, and written . If they are only worth two-thirds of a beat, or two quavers, they form a sextuplet, and are accented in threes, and should be written , or .


Six semiquavers, , or , in $\frac{3}{8}$ time, must be accented in twos, and written .

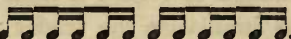
Six semiquavers, , or , in $\frac{6}{4}$, $\frac{9}{4}$, and $1\frac{2}{4}$ time, equal in value to one crotchet, or one-third of a beat, must be accented in threes, and written .

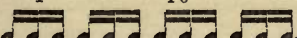
Six semiquavers , or , in compound time of $1\frac{6}{8}$, $\frac{9}{8}$, and $1\frac{2}{8}$, must be accented in threes, and written .

Accentuation of Groups of Twelve Semiquavers.

Twelve semiquavers in simple $\frac{2}{4}$ or $\frac{4}{4}$ time must be accented in sixes, and in slow movements in threes; they should be written , or , since they form a double sextuplet, or a quadruple triplet.

Twelve semiquavers forming a whole bar in $\frac{3}{4}$ time must be accented in fours, and written .

Twelve semiquavers in compound time of $\frac{6}{8}$ and $1\frac{2}{8}$ must be accented in sixes in quick movements, and in twos in slow movements; and should be written .

Twelve semiquavers in $1\frac{2}{6}$ time must be accented in threes, and written .

Groups of demisemiquavers and semidemisemiquavers must, above all, be submitted to a similar analysis before accentuating, especially where there are groups of six and twelve, it is necessary to discover if the time is simple or compound; if the notes belong to a principal (regular) division, by two, of a ternary group, or to an accessory (exceptional) division, by three, of a

binary group. If, as an exception, six notes stand in the place of four, they are accented in threes; if twelve stand in the place of eight they must be accented in sixes. If six or twelve stand in the place of three or six notes, they must be accented in twos. In other words, six notes that are equal to a simple beat or unit must be accented in threes; six notes equal to a compound beat or unit (dotted) must be accented in twos.


These rules of accentuation are evolved from the foregoing metrical principles, and must guide the performer on all occasions.



V.—THE BEAT.

The reader must have been struck by the important part played by the *beat* in the metrical system. It fills the same place in music that the cell does in physiology. It is the generating element of bars, and consequently of rhythms and periods, which constitute the frame-work for the splendid edifices of sound and harmony built up to the glory of human genius by the great masters.



The merit of having discovered the nature and functions of the musical beat is due to J. J. Rousseau; he was the first to regard it as the unit of time-value, and to foresee the two forms, binary and ternary, into which it is divisible—forms which in their combinations and subdivisions engender a whole multitude of rhythmical and metrical figures. It would be out of place here to analyse in detail the nature of the beat. It will be enough to regard it from a purely practical point of view so as to familiarise the reader with the principal forms under which it generally appears. Each form or figure will be designated by its usual name.*


(a) *Binary Figures.*

1st figure, , called *legato*.

2nd figure, , or , *staccato*.

* See Lussy's "*Histoire de la Notation Musicale*," Chapter on "*Unité des procédés d'exécution*."



3rd figure, , or , prolonged.



4th figure, , slurred or glided (*coulée*).



It is evident that the three last figures result from the division of the beat into quarters.


(b) *Ternary Figures.*


1st figure, , *legato*.

2nd figure, , or , *staccato*.

3rd figure, , or , prolongation of the 1st third.

4th figure, , or , prolongation of the 2nd third.

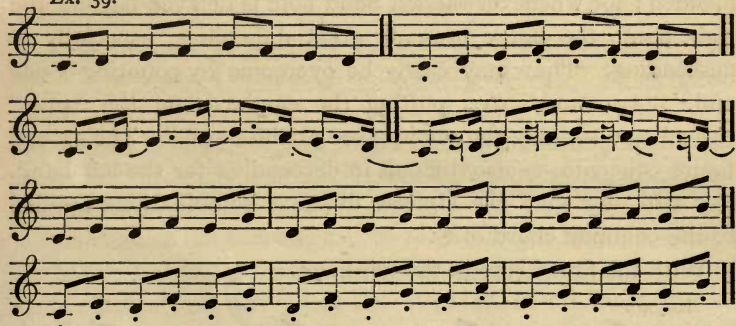
5th figure, , slur, with a rest on the 3rd sixth.

6th figure, , slur, with a rest on the 5th sixth.

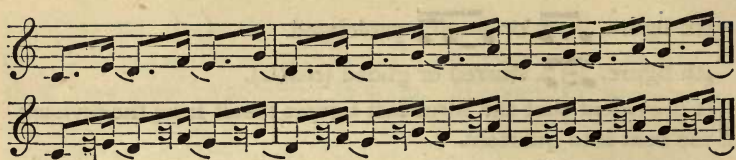
It is evident that the five last figures result from the unit of the beat being divided into sixths.

From the very beginning, the pupil must be made to play his exercises in these different ways, applying them first to the exercises of five notes to be found at the beginning of every method.*

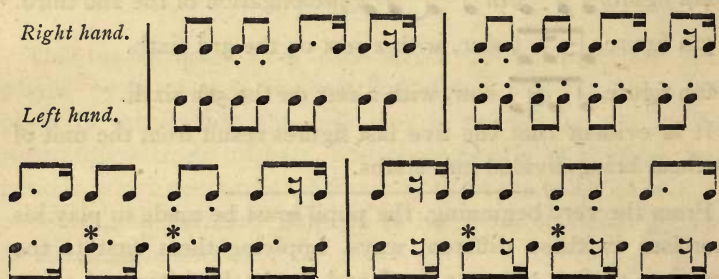
Ex. 39.



* These four figures must be adapted to Nos. 10, 11, 19, 20, &c., of the third series of Lussy's *Exercices de Piano*. As soon as the pupil can play the first exercises in these four different ways with ease, he may play the scales in the same way, giving to the lower and upper tonic the length of a beat. (See Nos. 16, 17, 18, &c., of the first series of the *Exercices*). Finally, they may be adapted to the Arpeggio Exercises (second series of the *Exercices*).



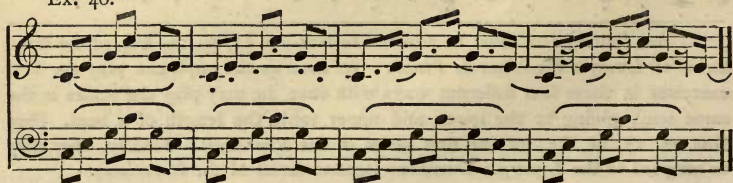
These four modifications of the figure offer plenty of complications; *e.g.*, if the left hand is made to play in one manner, while the right plays in another. This gives us, for the binary figures, sixteen different combinations, which are not only possible, but in frequent use. They are as follows:—



The figures marked with a (*) are specially to be recommended; for whenever the left hand note is delayed beyond the right hand, the figure presents great difficulties, especially in descending. They may easily be overcome by counting “one and,” “two and,” &c., putting the emphasis on the “one,” “two,” and striking the semiquaver at the “and.” The second figure (staccato) is also difficult in descending for the left hand. We will now give the sixteen different combinations applied to the common chord of C.

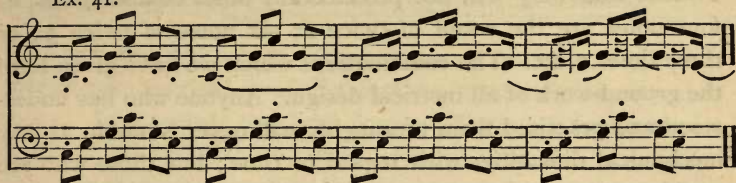
With the first figure in the left hand.

Ex. 40.



With the second figure in the left hand.

Ex. 41.



With the third figure in the left hand.

Ex. 42.



With the fourth figure in the left hand.

Ex. 43.



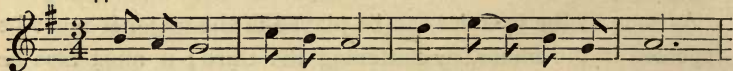
As soon as the exercise can be played in the major it must be repeated in the minor, by flattening the third; it must also be extended to two, three, and four octaves, in all the major and minor keys, in parallel and contrary motion.* The pupil should combine the ternary figures in the same manner.

* Lussy's *Exercices de Piano* contain 203 exercises in the chord of C major alone. Each exercise belonging to the binary figure can be played in the sixteen combinations. The exercises in the ternary figures can be treated in the same way.

As to the groups containing four, six, or eight notes, it is evident that they will not produce any other combinations, as four notes are the result of twice 2; six notes of twice 3; or three times 2, &c. The combinations which we have given form the ground-work of all metrical design. Anyone who has understood and practised them thoroughly will never stumble at any mechanical difficulties with regard to time; but those who are unable to play even a simple scale or exercise in these sixteen manners will meet with insurmountable obstacles at every step. It is astonishing that the idea of submitting any exercise to all possible metrical combinations has not been put into practice before, when so many difficulties might be prevented and overcome in advance by these simple combinations. The pupil who has thoroughly mastered these figures, when he plays them in their different combinations, will be less occupied with the *separate value of each note* than with the *group to which it belongs, and the manner in which that group should be rendered*.* He will simultaneously give the proper duration and touch to both the note and the group. The pupil should apply them both to his *solfège* studies, and to instrumental pieces of a uniform and equal structure; and before playing any piece must distinguish and state the different methods and combinations which are employed in it.

It may be asked what makes composers choose one figure more than another? Yet it is easy to see how entirely the character of an air may be changed by the figure representing the beat. Take the following air from the *Prè aux clercs*:

Ex. 44.



As it stands, the air has something plaintive and appealing about it. If we substitute the third modification, its character becomes imperious, menacing, and energetic:

* The first and third figures require raising of the fingers; the wrist and arm remaining quiet; the second figure requires to be played from the wrist in quick passages, and from the arm in *portate* passages; the fourth figure requires a combination of fingers and arm.

too long the bars should be broken up. For instance, in *adagio*, *andante*, or *largo* movements, where there are eight, twelve, sixteen, twenty-four notes to a beat, each beat, even each half-beat, should be considered as a bar.

When the rhythmical design or metrical figure changes, the manner of counting, which should never be the same through a whole piece, must be changed also. Sometimes it is necessary to count in three or four different ways on one page. The change ought to take place at the beginning of each phrase which introduces fresh groups of notes or figures. For this see *L'Adieu* by Dussek; the *Adagio* of the *Sonate Pathétique* of Beethoven.*

In counting, the number of beats counted should coincide as much as possible with the number of beats contained in the *rhythm*; for instance, waltz-rhythms having six beats (or two bars of simple triple time), it is better to count six for two bars than twice three. Whatever the piece which is to be sung or played may be, it is necessary, when once it has been read through, to see if the time is correctly marked—if it is in 2, 3, or 4 time—and to discover by what note, by what fraction of a semibreve, the beat is represented. After that, see—

1. Whether it is in simple time.
2. Whether the division of the beat is binary or ternary, and whether it is so throughout or only exceptionally.
3. How many metrical accents there are in each bar and each beat.
4. On which notes the metrical accent ought to fall.
5. Above all, whether the beats are correctly written. If not, the notes must be separated and grouped so that those which form a beat and those which receive the metrical accent should at once catch the eye. The least carelessness in this matter may cause false accentuation. The way to count and divide

* The more notes there are in a bar, the more beats should be counted in reading it. There should never be more than two notes to the counted beat where the subdivisions are binary, and three notes to the beat in ternary subdivisions.

the bars is as follows:—First see if in simple time six notes occur in the place of four; or in compound time if six notes occur in the place of eight. Take note of the triplets, sextuplets, &c., and of all exceptions with regard to the time.

The first note of the bar must be strongly accented in Dances, Rondos, Polonaises, Boleros, Allegros, Prestos, and in Fugues and Canons; for in such compositions it is the metrical accent which must take the lead and make itself felt. This is less necessary in slow movements. Some writers, to ensure a strong accent on the first note of each bar and beat, and to bring the metrical accents into relief, put the direction “*Bien rythmer*,” an ill-chosen expression, which has no connection whatever with rhythmical phrasing.

We conclude these remarks by recommending our *Exercises de Piano*; they are applicable to *all* instruments, and enforce the sense of time in a high degree, all the metrical figures or designs used in modern music being brought into use under the form of scales and *arpeggios*.

CHAPTER V.

RHYTHMICAL ACCENTUATION.


IN music there are no special signs to mark the rhythm ; for the curved line \frown placed indiscriminately over legato passages, and over groups of notes forming a rhythm or part of a musical phrase, is mostly misused.

A performer must be able to distinguish the rhythmical phrases, so as to feel the initial and final notes of each, and bring them into relief. Bad phrasing is like bad punctuation and bad accentuation in reading, and it is as important in music to phrase and accentuate according to the natural tendency of the notes and the laws of attraction by which they are grouped and by which they gain their meaning, as it is to give each word, sentence, or part of a sentence, its due force. To be able to perform well it is absolutely necessary to know how to phrase well. Take a song or chorus, and place a comma* above the note which falls on the last syllable of each line ; this will give us groups of notes and groups of bars, each of which is called a rhythmical phrase ; that is to say, a collection of notes corresponding to a line of poetry. The reader may make this experiment with the following songs :—

Rhythmical phrases in compound quadruple time.

ROBERT SCHUMANN (Op. 51).

Ex. 46.



The musical score is written in G major, 12/16 time. It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The melody is marked with rhythmic phrases indicated by curved lines. The lyrics are written below the notes.

Ich blick' in mein Herz, und ich blick' in die Welt, Bis vom
schwim-men-den Au - gen die Thrän - e mir fällt.

* See Reicha. *Traité de Mélodie* ; Choron et de La Fage, *Traité de Mélodie*. (Collection Roret.)

Phrases of one bar, overlapping two bars in simple triple time.

Ex. 47.

Austrian Air.

Rei - ne mi - gnon - ne, Je pa - pil - lon - ne OÙ tour - bil -
- lon - ne Fol - le gai - té.

Phrases of two bars in simple duple time.

Ex. 48.

KÜCKEN.

Mon - tu - re guil - le - ret - te, Tril - by, pe - tit cour - sier, Tu
sers mon a - mou - ret - te Mieux qu'un beau des - tri - er.

Phrases of two bars in compound duple time.

Ex. 49.

GRÉTRY.

Ma bar - que lé - gè - re Por - tait mes a - mours.

Phrases of two bars in simple triple time.

Ex. 50.

Irish Air.

'Tis the last . . rose of sum - mer is . . bloom - ing a - lone.

Phrases of three bars in simple time.

Ex. 51.

MONSIGNY.

Si l'é - clat du di - a - dè - me Peut a - jou - ter au bon - heur.

Phrases of three bars in compound time.

Ex. 52. MONSIGNY.

Il é - tait un oi - seaugris Comme un 'sou - ris, Qui, pour

lo - ger ses pe - tits, Fit un p'tit nid.

Phrases of two bars in simple time.

Ex. 53. GRÉTRY.

Je crains de lui par - ler la nuit, J'é-cou-te trop tout ce qu'il
dit, Il me dit: Je vous ai-me, Et je sens mal-gré moi; Je
sens mon cœur qui bat, qui bat, Je ne sais pas pour-quoi.

Phrases of four bars in compound duple time.

Ex. 54. DOMINICK.

Char - mant ruis-seau, le ga - zon de tes ri - ves

N'est plus pour moi le trô - ne de l'a - mour.

Phrases of five bars.

Ex. 55. MENDELSSOHN.

Die Lo-tos-blumen er-war-ten ihr trau-tes Schwesterlein

Phrases of six bars.

Ex. 56. Scudo. "Le Fil de la Vierge."

Pau-vre fil qu'autre-fois ma jeu-ne rê-ve-ri-e, na-ïve en-fant.

Phrases of varied length.

Ex. 57. MOZART. "Don Juan."

Il mio te-so-ro in tan-to (Orch.) An-da-te, an-da-te a con-so-lar! e del bel ci-glio il pian-to cer-ca-te di a-sciu-gar... cer-ca-te, cer-ca-te, cer-ca-te di a-sciu-gar...

Phrases of ten bars (six bars and four bars).

Ex. 58. VERDI. "Traviata."

Bu-vons... au bon-heur de la vi-e, Aux doux mo-ments où l'on ou-bli-e.

These examples show that all verse is capable of being set to music, and *vice versâ*. The rhythm is the mould in which the verse is cast. Just as there are short verses and long verses, so there are rhythmical phrases composed of one, two, three,

four, five, six, seven, eight bars, &c. The bar, therefore, represents the unit in the rhythmical phrase as the beat does that of the bar. Two, three, or four bars form a rhythmical phrase, just as two, three, or four beats form a bar.

I. REGULAR AND IRREGULAR RHYTHMICAL PHRASES.

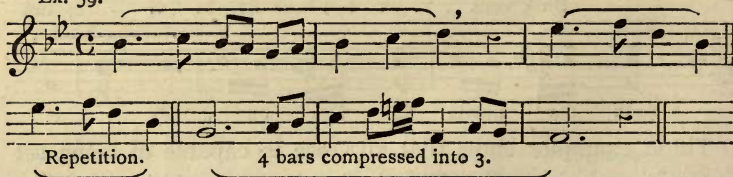
In quick *tempo* the ear instinctively prefers duple and common time, and rhythmical phrases and rhythms of two and four bars,* because, when played, two bars of simple triple time sound like one bar of compound duple time.

The rhythms of examples 46 to 50 are regular. The rhythms of three bars and those produced by their combination with the rhythms of two and four (that is to say, the rhythms of five, six, seven, eight, nine, ten bars, &c.) are called *irregular*. Thus the rhythms of the examples 51, 52, 55-58 are *irregular*.

Composers make use of five processes to obtain irregular rhythms—contraction, prolongation, repetition, melodic sequences, and the echo, which is only another term for repetition. Example 57 is very instructive, for it not only shows us these different processes in practice, but also the mode of phrasing used by Mozart and Beethoven, who frequently employed irregular rhythmical phrases.

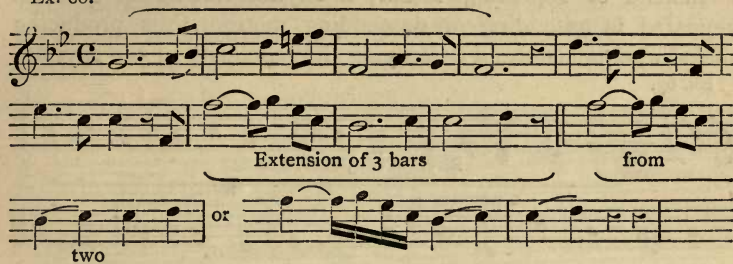
At the end of the first rhythm of this example we find *repetition*, and *contraction*—that is to say, three bars instead of four; while at the end of the second, on the contrary, we find a *prolonged* rhythm of five bars instead of four.

Ex. 59.



* Waltzes might seem to form an exception to this rule, but they do not really do so.

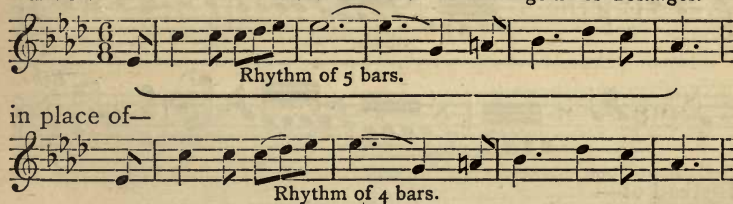
Ex. 60.



Thus, to *contract* a rhythm is to diminish the value of the notes by uniting two bars into one; to prolong a rhythm is to double a bar by prolonging or repeating one note, or several notes.

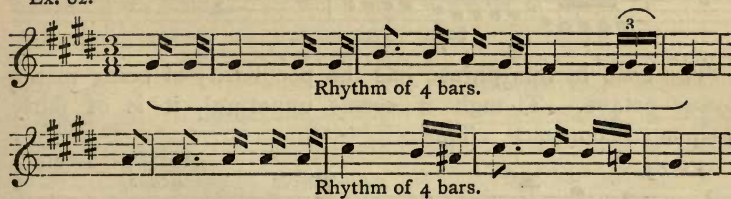
Ex. 61.

MENDELSSOHN. "Auf Flügeln des Gesanges."



Repetition is the reiterated use of one bar or several bars. Example 56, which gives us rhythms of six bars with repetitions, can be reduced to rhythms of four bars by suppressing the repetitions.

Ex. 62.

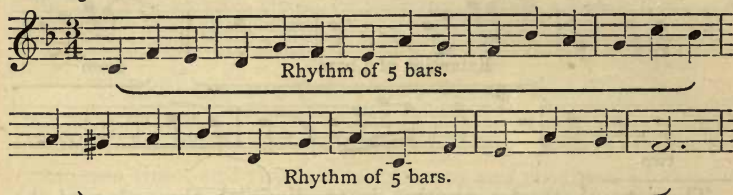


Of course this mutilation robs the air of all its value or originality, and has only been done to show how rhythms should be analysed.

The Brindisi from the Traviata—Example 58—would also lose all its beauty if mutilated in this fashion.

Instead of repeating a bar, a rhythmical figure is often repeated in ascending or descending motion, thus producing melodic sequences, and destroying the regularity of the rhythm.

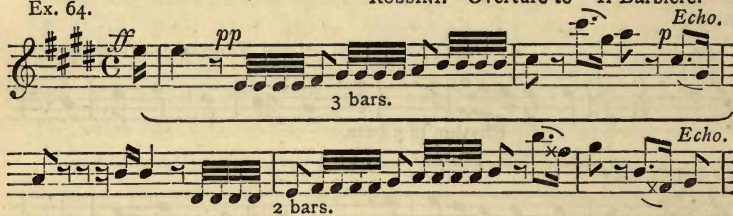
Ex. 63.



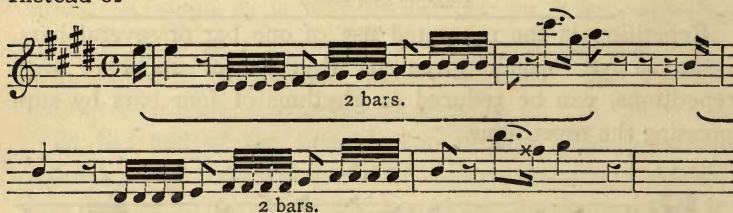
Finally, rhythmical irregularity may be produced by the use of the echo:

Ex. 64.

ROSSINI. Overture to "Il Barbiere."



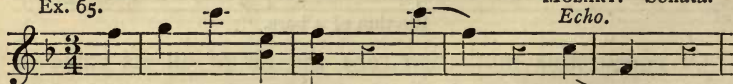
Instead of—



The echo in this phrase has the peculiarity of being in the lower octave. Though it seems unnatural, it is of fairly frequent occurrence. Thus:

Ex. 65.

MOZART. Sonata.



Composers have at their disposal the means not only of breaking the regularity and uniformity of rhythms, but also of re-establishing them. Those most in use are the ellipsis, the coda, and the pedal-point.

The *ellipsis* is a note or bar which plays a double part, serving, at the same time, as the final of one phrase and the initial of the next. See Example 68 from Beethoven's "Mignon," and also the following:

Ex. 66.

ROSSINI. "Il Barbiere."

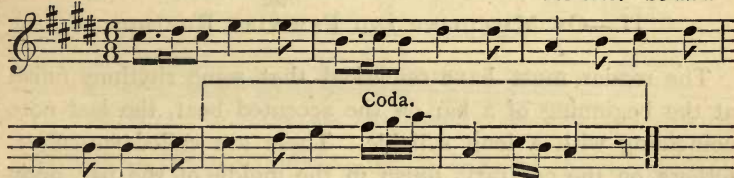


The first E \flat of the ninth bar forms an ellipsis; and is at the same time both a final and initial note.

The *coda* is the repetition of the last bars of a phrase or the addition of a few bars, thus giving a more emphatic termination to pieces in too regular rhythms:

Ex 67.

MOZART. Sonata.



To conclude the enumeration of the processes adopted by composers for breaking or re-establishing the regularity of rhythms, we give an example from Beethoven's "Mignon," which shows what resources the accompaniment may afford and the important office it holds in such rhythmic manipulations and transformations:

Ex. 68.

BEETHOVEN. "Mignon."

mein Ge - lieb - ter zieh'n, Da - hin, da - -

The * over the sixth bar indicates a true *ellipsis*—a single bar contracted from two.

Mozart often uses the pedal-point to re-establish the rhythmical symmetry. See the *Presto* of the fourteenth Sonata (in F), the Fantasia in D minor, &c.

II.—ON MASCULINE AND FEMININE RHYTHMS.

The reader must have remarked that some rhythms finish at the beginning of a bar on the accented beat, the last note coinciding with a long syllable. These are called *masculine*. Others, on the contrary, finish in the middle of the bar, upon an unaccented beat, and are called *feminine*. Thus, in Example 48, repeated below, the first rhythm is *feminine*, finishing on a short syllable on the second beat; the second is *masculine*, and finishes with a long syllable on the first beat :

Ex. 69. Feminine rhythm. Masculine rhythm.

Mon - tu - re guil - le - ret - te, Tril - by, pe - tit cour - sier, Tu

sers mon a - mou - ret - te Mieux qu'un beau des - tri - er.

No. 48 gives three successive feminine rhythms, followed by a masculine one. So does No. 70 :

Ex. 70.

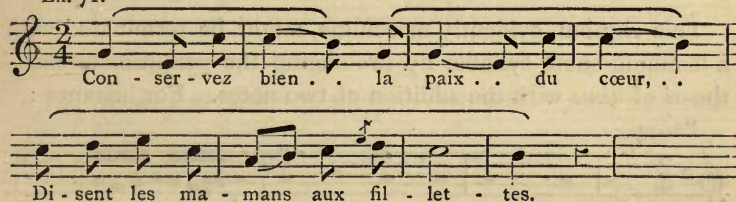
Austrian Air.



No. 53, by Grétry, begins and ends with two masculine rhythms, with a feminine one between them.

But we often find a short syllable on the last note of a masculine rhythm—that is to say, on the first note of the bar—and a long syllable on the last note of a feminine rhythm, which is an unaccented beat or part of one:

Ex. 71.



Evidently the first rhythm, which ends on the second beat of the second bar on the syllable "bien," and the second rhythm, which ends in the fourth bar on the word "cœur," are feminine; nevertheless, the syllables "bien" and "cœur" are long. The third rhythm, which ends on the first beat of the eighth bar on the syllable "tes," is masculine, yet this is a short syllable. These are *inverted* rhythms: the feminine becomes masculine, the masculine feminine. This *inversion* is obtained by the two following processes:

1. By giving several notes to the last syllable of a masculine verse, the long syllable may fall upon a weak note or upon the last note of a feminine rhythm.

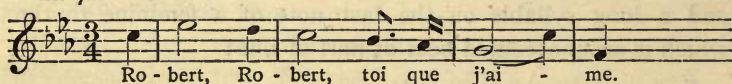
2. By prolonging the penultimate syllable of a feminine verse—that is, by giving it greater length or several notes—the last syllable, which is short, may fall upon an accented note, the last note of a masculine rhythm.

Thus, to make the last syllable of a masculine verse (a long syllable) fall on the last note of a feminine rhythm, the last syllable must be redeemed by prolonging it or giving several notes to it; and to make the last syllable of a feminine verse fall on an accented note or the last note of a masculine rhythm, the penultimate syllable must be prolonged by giving it greater length or adding several notes.

The importance which the penultimate syllable thus gains takes away from the importance of the last one.

In the following example these rules are strictly observed:

Ex. 72.



This rhythm, evidently masculine, might be terminated with a feminine short syllable by prolonging the penultimate one—the *ai* of *aime* with the addition of two notes. For instance:

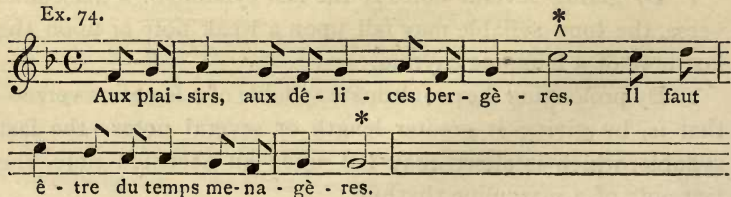
Ex. 73.



These processes are quite lawful, but they must not be abused. Compositions might be instanced in which almost all the rhythms are inverted, feminine verses for masculine rhythms, masculine verses for feminine rhythms. The feminine rhythm, though terminated by a short syllable, becomes strong—

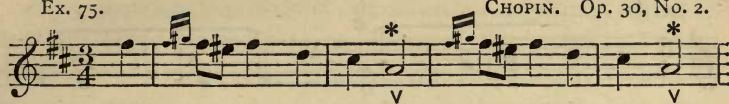
1. When it finishes with a syncopation; that is to say, when the second note of the last bar is of longer duration than the first.

Ex. 74.



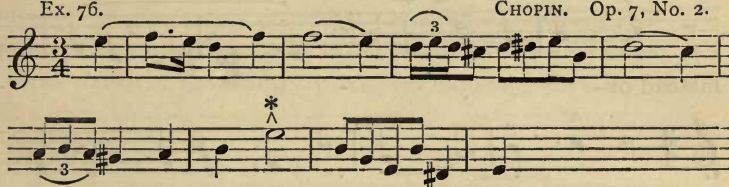
Ex. 75.

CHOPIN. Op. 30, No. 2.



Ex. 76.

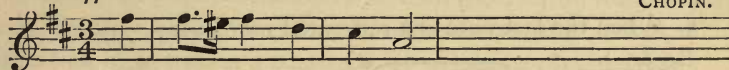
CHOPIN. Op. 7, No. 2.



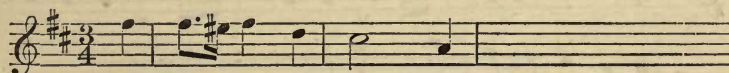
The syncopated rhythms are genuine inverted rhythms.
Thus:

Ex. 77.

CHOPIN.

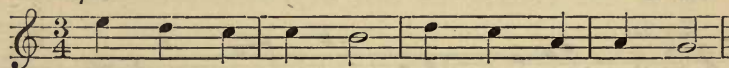


instead of—

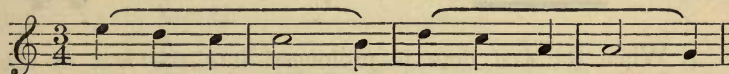


Ex. 78.

VERDI.



instead of—



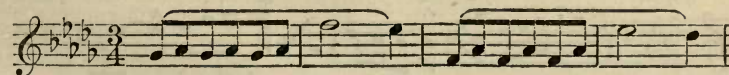
The inversion, by putting a syncopated or very strongly accented note in the place of a very slightly accented one, gives great energy to the cadence in this kind of rhythm.

2. When the last note is preceded by a rest.

Ex. 79.



instead of—



Ex. 80.

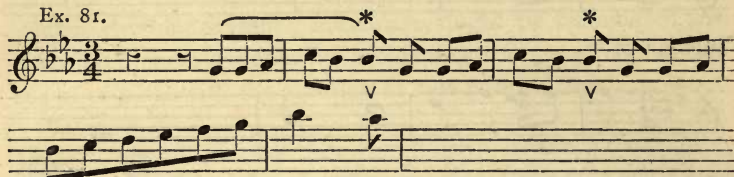


instead of—

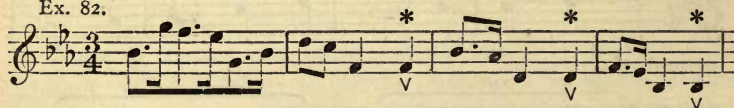


3. When the last note is a reiterated note (see p. 73):

Ex. 81.



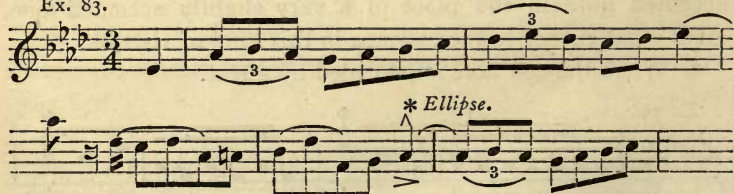
Ex. 82.



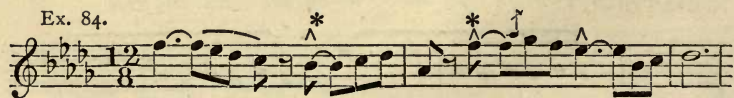
4. When the last note is prolonged into the first of the next rhythm:

Ex. 83.

CHOPIN. Op. 7, No. 4.



Ex. 84.



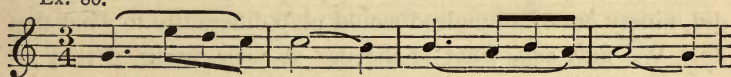
Before leaving the subject of inverted rhythms, special attention should be given to an abuse of the process. Composers often allow themselves, contrary to all logic, to make inversions which are by no means in harmony with the character of the piece, or which are even in flagrant contradiction to their own marks of expression. For example, if in some dance or elementary piece the following phrasing were met with:

Ex. 85.



the second bar ought certainly to be corrected, for no composer could be so illogical as to use such an energetic means of expression in so trifling a passage. It should be played thus:

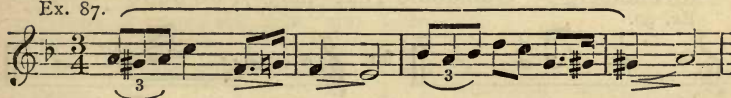
Ex. 86.



It is, therefore, necessary to discover whether the writer intended to use a strongly accented rhythm, or if it was simply careless writing.

Another example of a misuse of *inverted* rhythm is to be found in a very popular German composition:

Ex. 87.



First, as regards the rhythmical connection, the long slur is carelessly, and even incorrectly, placed. What, again, is the meaning of the *decrescendo* under F, E, in the second bar; under G, A, in the fourth bar? The writer evidently felt that the E of the second bar and the A of the fourth bar were the last notes of a feminine rhythm, and that these two notes ought therefore to be soft and followed by a rest. Such inaccuracies prove that he wrote carelessly. Correct the

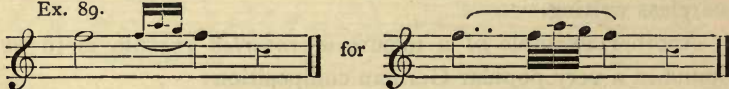
phrase according to the laws of rhythm, and it will still stand thus:—

Ex. 88. *Andante.*



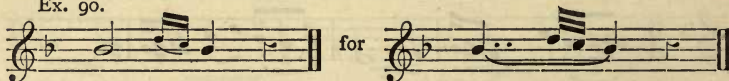
Another mistake often made is that of putting grace notes before the last note of a feminine rhythm, instead of ordinary notes. This manner of writing is essentially faulty, for grace notes, not preceded by a trill, lead the performer to accent the note which follows, and which in this case ought to be very soft. It will be said that anybody would feel that this last note should be soft, but this is not so; people do not feel it; if they did, ninety out of a hundred would play differently to what they do. We may ask, what is the use of such marks, if they are not to lead those who do not feel? And if so, why mislead them? Thus in the "Theme Allemand" of Leybach, page 2, last bars, we find:

Ex. 89.



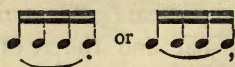
In Thalberg's "Guillaume Tell," page 7, we find:

Ex. 90.



and the same carelessness is repeated on page 10, first line.

Many composers have the habit of putting a dot or comma on or below the last note of a group enclosed by a rhythmical slur. Example:



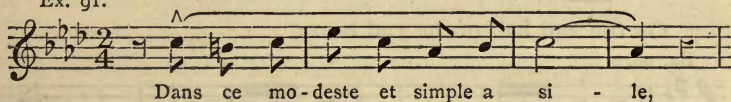
But the dot or comma is useless, and excites the performer to accent a note which ought really to be connected with the preceding and gently raised.

III.—ON THE INITIAL NOTE OF RHYTHMICAL PHRASES.

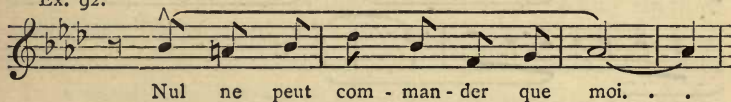
The reader will have remarked in Examples 46—58 that the rhythmical phrases do not begin with the first note of the bar. The fact is that the initial or final note of a rhythm may not only fall on any accented or unaccented beat in the bar, but on any fraction of a beat. The final rhythm alone *must* fall on the beginning of a beat. This fact being of special importance it will be well to give a few examples.

1. Rhythms beginning on the 2nd half of the 1st beat :

Ex. 91.

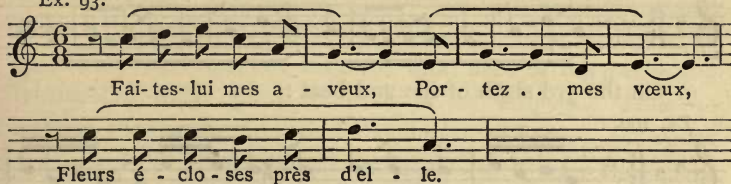


Ex. 92.



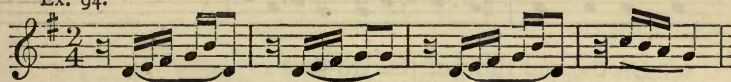
2. On the 2nd third of the 1st beat :

Ex. 93.



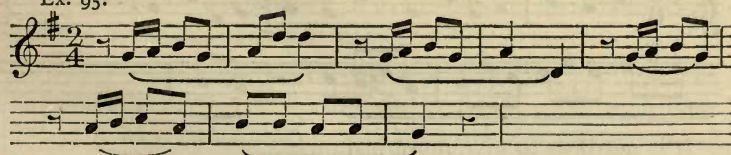
3. On the 2nd quarter of the 1st beat :

Ex. 94.



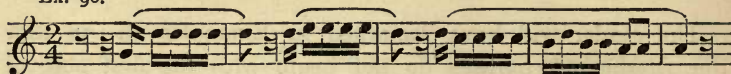
4. On the 3rd quarter of the 1st beat :

Ex. 95.



5. On the 4th quarter of the 1st beat :

Ex. 96.



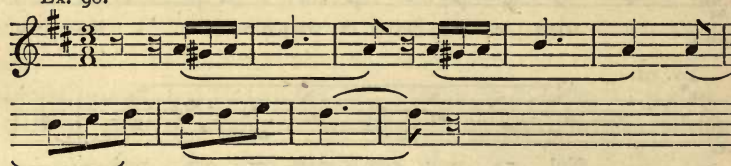
6. On the 2nd quarter of the 2nd beat :

Ex. 97.



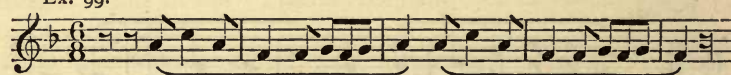
7. On the 2nd half of the 2nd beat :

Ex. 98.



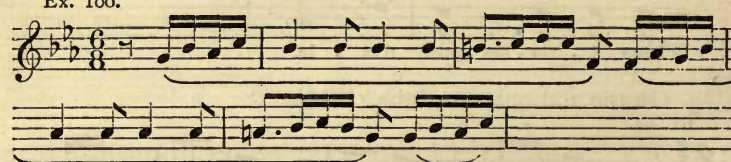
8. On the 3rd third of the 1st beat :

Ex. 99.



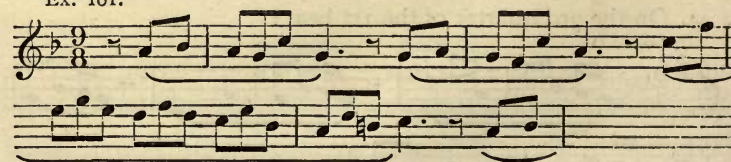
9. On the 3rd sixth of the 2nd beat :

Ex. 100.



10. On the 2nd third of the 3rd beat :

Ex. 101.

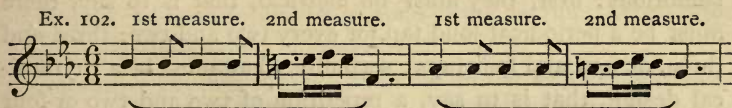


It is needless to give more instances.

The reader will also have remarked that the second rhythm usually begins on the same beat or fraction of a beat as the first, and has the same duration; in other words, it has the same rhythmical design. In the final rhythm, however, there is generally a change in the duration and the design. This is logical; the first being a *suspended* rhythm, the last would also be so, unless some change were introduced. After repeating the same rhythmical figure four, eight, or twelve times, composers devise others, so as to break the monotony resulting from the persistence of the first. It is this symmetrical connection, the succession of these different rhythmical designs, which forms the skeleton of a composition.

It will be seen that the last note of each rhythm in Examples 50 and 100 have been intentionally detached. This is because the first note of a beat, if it is the last of the preceding rhythm, should not be grouped with the notes which, with it, form the beat.

It is sometimes difficult to know how to count the number of bars belonging to a rhythm, and to determine the point at which it begins. The following principle will be found useful: the notes beginning a rhythm do not count numerically when they are in the same bar with the final note of the preceding rhythm, but only count if there is an ellipsis. Thus in Example 100 the four notes of the initiatory bar do not count metrically; the rhythm does not begin until after these four notes, which are simply inserted as a start, or to fill up the bar. The rhythm, therefore, stands as follows:



Many players, in practising, are careless in their manner of repeating a difficult passage. When it begins in the middle of a bar they repeat the entire bar, including the last notes of the preceding rhythm as well as the first of the following one. This is a bad habit and greatly disturbs the cultivation of

a feeling for rhythm; it is as if in reading we were to repeat the last words of the preceding phrase instead of beginning after the full stop.

IV.—MUSICAL PHRASEOLOGY.

The chief thing which strikes us as regards rhythm, in listening to a piece of music, is that the last note of each rhythm is accompanied by an inflexion or fall of the voice or of the sound, which produces the impression of a pause; this is generally confirmed by a rest of greater or less value. As rhythms are mostly regular, and consist of symmetrical groups, these cadences or rests naturally recur with a certain regularity. After a certain number of rhythms, one of them will conclude in a definite manner with a note called the tonic, which, on this occasion, satisfies all the desires of the ear, and gives it the feeling of a conclusion—the period is over. Such a succession of rhythmical phrases, concluding with a sound which gives the ear a feeling of complete and final rest, forms a musical *period*; a *phrase*, on the other hand, ends with an interrogatory or suspended sound, which gives the ear only partial repose, and leaves a desire to hear more.

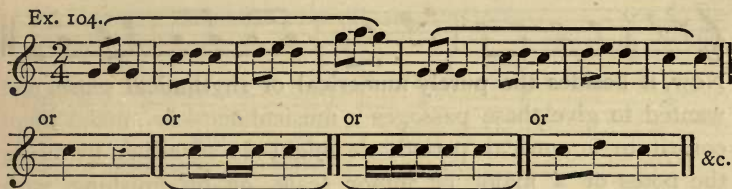
The property which certain sounds possess of giving a feeling of repose to the ear is the basis of the cadence.* This property results from three different causes, metrical, rhythmical and tonal. It is certain that for the taps of a drum to have any mere numerical sense they must come under the following conditions: first, they must be metrical, that is to say, there must be a periodical loud tap for every two and two, three and three, or four and four taps; secondly, there must be a rhythmical design, that is to say, a repetition of two and two or four and four bars at the most, of the same notes, of the same length of notes, of the same division of the bar—the beats thus forming similar symmetrical groups; thirdly, there must be a regular pause or rest at the end of every eight, or twelve, or sixteen

* See Chapter on the Cadence, page 83, of LUTSÿ's *Exercises de Piano*.

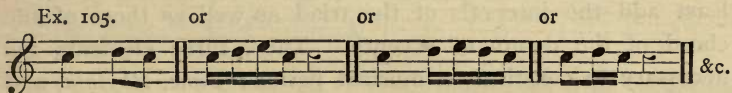
bars. This pause is obtained—first, by a long note, or a note with a rest after it, at the beginning of the last bar; secondly, by a note falling on an unaccented beat, preceded by a note longer than the last, or at least equally long; thirdly, by a note falling on the unaccented beat, preceded by several notes, each one shorter than the last:



If this example were concluded in the following manner:

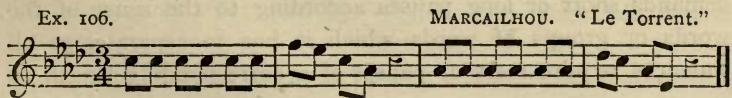


it would still be *terminal*, although the final close in this last instance is not so complete as in the others. The ending of the phrase, in fact, does not differ sufficiently from the ending of the first rhythm. Now, as the first is simply suspended, there is the same vagueness in the ending, which really ought to be more definite and decided. If, on the contrary, we were to end the phrase thus:

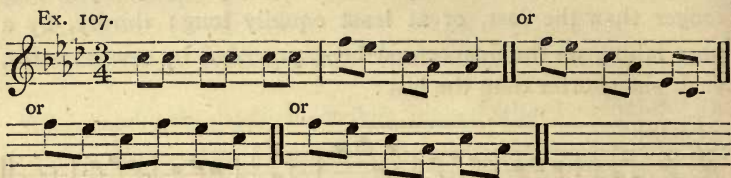


it would not be *terminal*, since none of the rhythmical conditions of a final close would be observed.

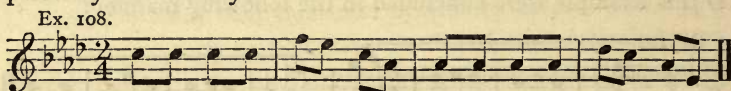
A simple rhythm cannot terminate on the unaccented fraction of the second beat in simple triple time, whereas the unaccented fraction of the third beat has the power of being able to terminate a rhythm. Thus:



It is evident that the ear is not satisfied by the final note of these two rhythms, though the bass completes the bar. It seems as if one or two more notes were required :



Change the phrase into duple time, and the ending becomes perfectly satisfactory :

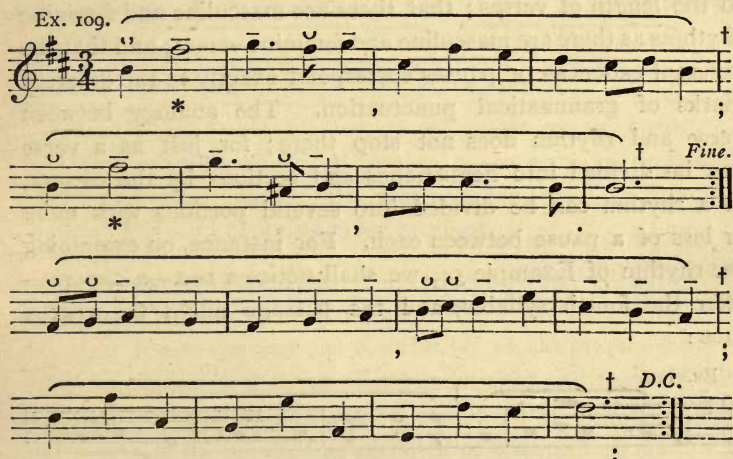


Now, if besides the purely numerical or rhythmical sense, one wanted to give these passages a musical one—*i.e.*, make them constitute a musical period, we might do so either by using the notes of a major or minor scale, or by finishing with the tonic—either the original tonic or a new tonic in case of modulation, one or other being indispensable. On the other hand, if we add sharps or flats haphazard, from different keys, to such a passage of natural notes, we shall get no musical sense ; or if we add notes forming a chord of the dominant seventh, the musical sense would only be suspended and incomplete. Therefore, to make a complete musical period, we must at least add the intervals of the triad as well as those of the chord of the dominant seventh. Thus, three elements are necessary to constitute a musical period: *Time*, *Rhythm*, and *Tonality*—the fusion of which three elements constitutes the foundation of the monumental art called modern music. The metrical and rhythmical design being the skeleton, and tonality, in its two-fold mode, the breath, life, and soul.

The cadence, in fact, is to music exactly what punctuation is to speech. Just as the punctuation of a grammatical phrase demands short or long pauses according to the sense of the words or groups of words which it has to separate, so all cadences require rests or pauses of a corresponding length to

suit the musical sense of the group of sounds to which they form the close. In musical phraseology the terms for the different kinds of cadences are the Perfect cadence, the Imperfect cadence, the Broken or Interrupted cadence, the Inverted cadence, &c., corresponding to the full stop, semicolon, colon, comma, note of interrogation, of exclamation, &c. In relation to rhythm they are called section, hemistich, cæsura, and period.

The following is a curious specimen of musical punctuation. It is the exact reprint of an analysis of a minuet made in 1737 by the celebrated theorist Mattheson, in his work on the Science of Melody.* “The whole,” says Mattheson, “consists of a



paragraph of sixteen bars, producing, with the prescribed repetitions, forty-eight. The paragraph is composed of two periods or phrases marked by a full stop and a colon; and these are subdivided into half-phrases marked by a semicolon, and into quarters indicated by commas. The asterisk in the first and fifth bars marks the threefold emphasis (expressive accent). The geometrical connection (the rhythms) is shown by †, and the long and short feet by — and ◡. Bars five and six

* “Kern melodischer Wissenschaft,” by Mattheson, Hamburg, 1737.

have the same number of feet as bars one and two; and bars eleven and twelve the same value as bars nine and ten; and this gives the arithmetical uniformity."

It is unnecessary to add anything to this strange analysis, a remarkable one for the time in which it was made. But it should be noticed that Mattheson gives the term "expressive accent" (an accented note foreign to the time and rhythm) to the syncopated F \sharp of the first bar and the A \sharp of the sixth bar.

V.—THE HEMISTICH AND THE SECTION.*

It has been seen that the length of rhythms corresponds to the length of verses; that there are masculine and feminine rhythms as there are masculine and feminine verses; and that the different cadences or pauses correspond exactly to the different marks of grammatical punctuation. The analogy between verse and rhythm does not stop there; for just as a verse can be divided into hemistiches and sections by the cæsura, so a rhythm can be divided into several portions with more or less of a pause between each. For instance, on examining the rhythm of Example 54, we shall notice a rest—a cæsura—after the fourth syllable, and the passage might be written thus:

Ex. 110.

Char - mant ruis-seau, le ga - zon de tes ri - ves.

* Hemistich (from the Greek *hemi*, half, and *stikhos*, verse), half of a heroic or Alexandrine verse.

Cæsura (from the Latin *cæsus*, cut), section of a verse. A temporary pause, generally placed in Alexandrine verses after the sixth syllable between two hemistiches, and in verses of six and eight syllables after the fourth syllable.

Section (from the Latin *sectio*, cutting), a word or short group of words forming a detached limb or member of the line. Example:

Que toujours dans vos vers le sens, coupant les mots,
Suspende l'hémistiche, en marque le repos.

In these two lines there are sections after *toujours* and *sens*, and hemistiches after *vers* and *l'hémistiche*.

Elsewhere we find a cæsura after the sixth syllable :

Ex. III.

Lors-que dans ton re-gard je ne sau-rai plus li-re,

Quand l'heure où je te vois len-te-ment pas-se-ra. . .

Each of these three rhythms is, therefore, divided into two semi-rhythms or hemistiches. And in the same way as the rhythms are divided into hemistiches, these again are broken into sections.

Ex. III2.

U-ne fiè-vre brû-lan - te un jour me ter-ras-sait.

In this example the first rhythm gives us a section after “une” and after “fièvre,” the second after “jour.” The last rhythm of No. 53 contains seven sections.

Ex. III3.

Je sens mon cœur qui bat, qui bat, je ne sais pas pour-quoi.

These examples show us that hemistiches and sections, like rhythms, may begin and finish on each beat or part of a beat, and may also be qualified as accented or unaccented, masculine or feminine. In vocal music the rhythms, hemistiches, and sections coincide with the same parts of the verse, and are therefore easily distinguished. In instrumental music a clear and intelligent performance depends greatly on a close observance of them, and they require attentive study.

VI.—RHYTHMS IN INSTRUMENTAL MUSIC.

Thus far the verse has helped us to discover the rhythms. Unhappily, in instrumental music we lack this infallible guide. The rhythms are often not marked and still oftener are marked

incorrectly. An extraordinary number of such mistakes are to be found even in the works of the great masters. Before giving examples, we will endeavour to show the best means of discovering the rhythms in instrumental music.

1. We must find out if the notes are arranged in groups of two and two, three and three, four and four bars on a similar symmetrical plan. Each group, distinguished by its difference or resemblance to the preceding group, evidently forms a unit, a rhythm, or a section, according to its length.

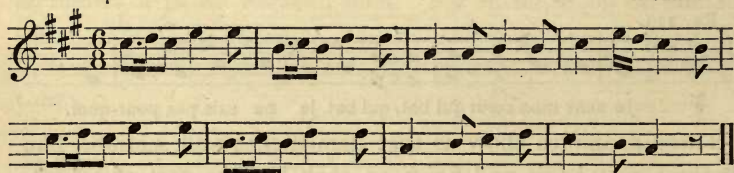
2. We must find out if in these groups of bars the same note or notes of the same length are repeated, and if they are terminated by a longer note or a rest.

3. Above all, we must pay attention to the feeling of repose given to the ear by the last note of each group, and distinguish whether it is merely a pause leaving a desire for something to follow, or a definite and final close.

Supposing we had to mark the rhythms of the following passage :

Ex. 114.

MOZART.



we should say: The first and the second bar are exactly the same in design, and, therefore, each is a unit or group. The fourth differs a little from the third. These two bars in conjunct movement, by their ascending and descending structure, form a whole which may be called an open circle. The fifth bar is exactly the same as the first; the sixth as the second; the seventh and eighth retain the same notes as the third and fourth with a slight change; the notes ascend from the tonic to the sub-dominant by consecutive movement, then descend to the tonic, and thus form an actual closed circle. and the whole should be phrased thus :

Ex. 115. MOZART.

Ex. 116. MOZART.

In Example 116, the first, second, and third bars present the same design: each is composed of a minim and a crotchet, and, therefore, does not contain enough material to form a rhythm. The fourth bar contains a rest, which evidently implies a close. The four following bars all differ from each other, and the eighth has a rest: the passage may, therefore, be phrased thus:

Ex. 117. MOZART.

Ex. 118. MOZART.

It is evident that the first F in bar 3 of Example 118, coming after a longer note, gives repose to the ear, all the more so because it is the tonic, while the G is only a suspension, and could be omitted. This F, therefore, finishes the first rhythm, and the following F begins the second rhythm on the second half of the second beat as the first one did. The same observation applies to the G in the fourth bar. The passage must be phrased thus:

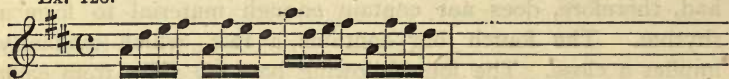
Ex. 119.

These examples will suffice to explain the principles above stated, will prove their usefulness, and show how they may be applied on any occasion to any piece of music.

VII.—ON “SECTIONS” IN INSTRUMENTAL MUSIC.

From rhythms we now pass to “Sections,” and will endeavour to establish some rules or principles by which they may be known. Kalkbrenner, in his *Méthode de piano*, gives to the following passage :

Ex. 120.



ten different accentuations, some of which we quote :

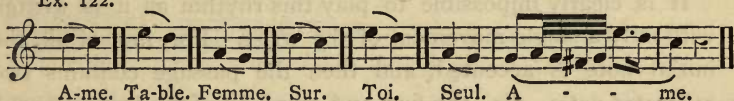
Ex. 121.



They might easily have been extended to twenty, or forty. And what Kalkbrenner has done in this passage might be done in all groups of sounds. Every method for the violin gives different accentuations even for the most elementary passages. Pianists, on the contrary, are content to play all their exercises in the most tame and monotonous manner. Yet it is only by variety of accentuation that playing can be made expressive and interesting. Take any sonata for violin and piano by Mozart or Beethoven, and you will see with what scrupulous care the bowing is marked, whilst similar marks for the piano are completely omitted. Now, by bowing a group of sounds in several different ways we simply make so many sections, for a section is nothing more than an articulated note, or several slurred notes, followed by a short rest. A detached note forming a section by itself represents a monosyllable or a vowel. A section formed of several notes also requires a monosyllable, a vowel, or a poly-

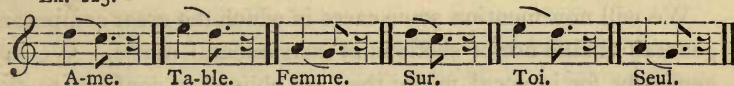
syllabic word. But though it is possible to form these sections it does not follow that we ought to form them. The reason why two, three, or four notes are slurred or connected is simple enough; they must be connected when they represent only one syllable. Thus two slurred notes, connected together, represent either a monosyllabic word, a vowel, or a word of two syllables of which the first is long, the second short, or mute :

Ex. 122.



In the words *âme*, *table*, *femme*, the first syllable being long, and the second short, the first note must have a stress laid on it, and the second must be weaker in tone, and of the value of a dotted quaver instead of its full value. The passages must be rendered thus :

Ex. 123.

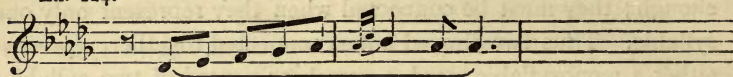


To produce the desired effect on the piano, the first note must be firmly struck, and held down until the second is softly touched, the two fingers being removed at the same time, by gliding gently off the second key. On the violin they would be played by one stroke of the bow, and on wind instruments by one emission of the breath, giving force to the first note and softness to the second.

All the notes, no matter how many, covered by a slur (—) should be played on the piano with a single movement of the wrist for the first note, and the other notes must be articulated by the fingers alone, the hand merely gliding to right or left without any further movement of the wrist. When a passage requires several movements of the wrist, that fact shows that it contains several sections. All such notes require only one movement of the bow, or one emission of breath on the flute, clarinet, horn, &c.

It is important to remember this, as in piano music it will often help us to know whether or not to form sections. In the following example, taken at random :

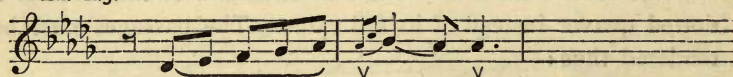
Ex. 124.



the phrasing is evidently wrongly marked.

It is clearly impossible to play this rhythm as it is written with only a single movement of the wrist. For, first of all, the initial note is accented, and then the passage contains two *reiterated notes*—viz., the first and third A♭ of the last bar, each requiring a movement of the wrist. The correct phrasing would be as follows :

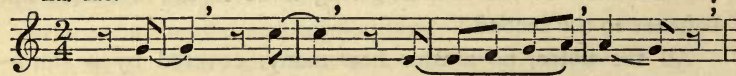
Ex. 125.



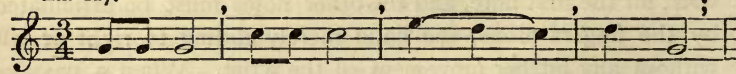
We will now mention some cases in which the great composers generally make use of sections in instrumental music. We say generally, for in vocal music they are obliged to conform to the sense of the words and the length of the verses, whereas in instrumental music they have complete latitude. We make a section :

1. After a short figure (or small groups of notes of the same length) repeated several times :

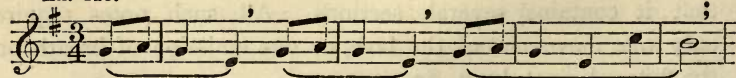
Ex. 126.



Ex. 127.

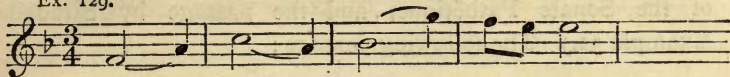


Ex. 128.



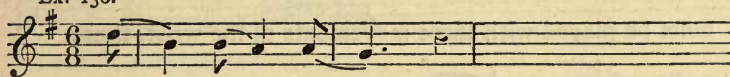
2. After a long note followed by a short one and repeated several times :

Ex. 129.

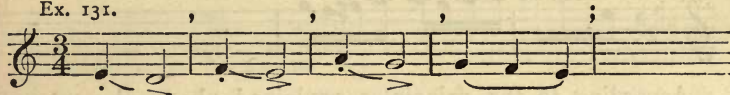


3. After a short note followed by a long one and repeated several times :

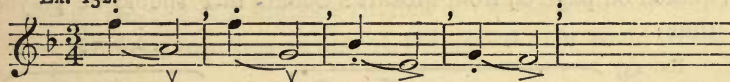
Ex. 130.



Ex. 131.



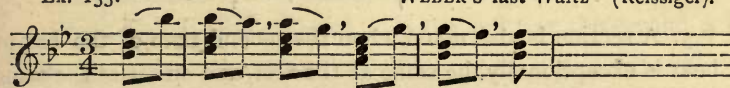
Ex. 132.



4. Before a *reiterated note*—that is to say, when the same note finishes a bar, a beat or fraction of a beat, and begins the following bar, beat, or fraction; especially if it is at the same time a suspension :

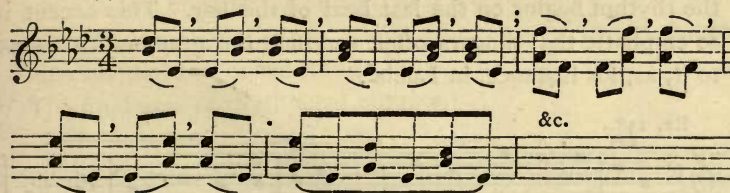
Ex. 133.

“WEBER’S last Waltz” (Reissiger).



Ex. 134.

BEETHOVEN.



It is evident that after the first $E\flat$ of Example 133 the hand must be raised so as to strike the second $E\flat$, thereby creating a pause, however short, which will give force and

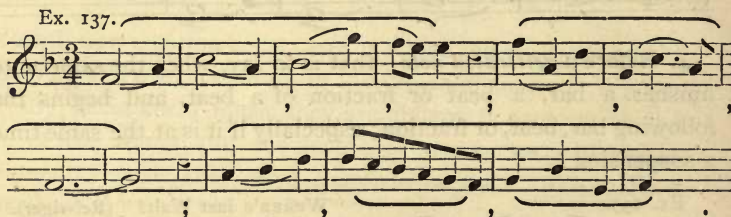
accent to the next note. The section is therefore perfectly legitimate here. (See bars 24, 26, 27, and 28, in the Adagio of the Sonata Pathétique, and the passage by Stradella, Example 32.) The following passage :



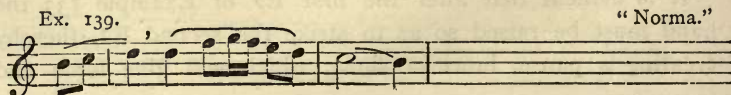
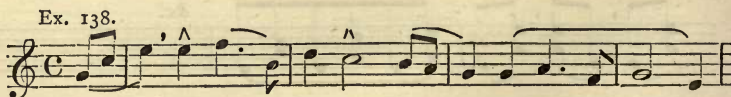
must be played with three movements of the wrist, thus :



According to the principles explained above, the example quoted on page 69 from Mozart's Sonata in F should be played thus :

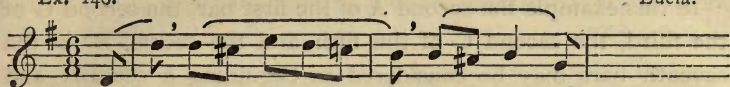


5. A section is also made when the second note of the bar or beat is exceptionally the same as the first, and either of the same or greater length. This rule must specially be observed when the rhythm begins on the last beat of the bar. This accent is so emphatic that singers often sacrifice the grammatical sense to it, as, for instance, in Lucia :



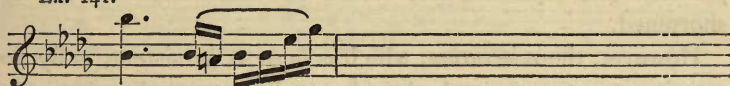
Ex. 140.

"Lucia."

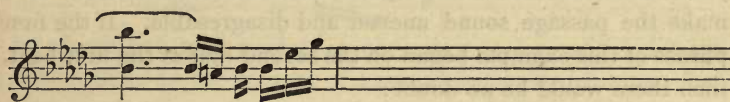


According to this principle, the following passage from "La Pluie des Perles," by Osborne :

Ex. 141.

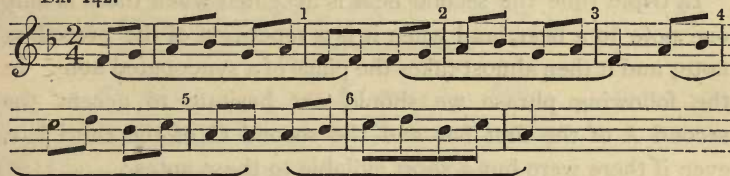


should be performed thus—



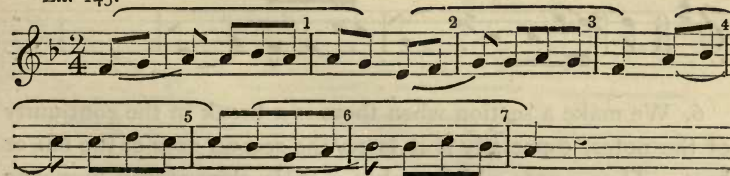
But here we have a difficulty, for the repeated note might very well be the last of a feminine rhythm or of a section, and in that case, far from requiring an accent, the second note would be soft:

Ex. 142.



In this example the second F in the 2nd bar, the second A in the 6th bar are evidently the final notes of a feminine rhythm, consequently these notes have no accent ; on the contrary, they are soft and must be connected with the preceding note, which is a sort of anticipation, for it might be replaced by the diatonic interval above it, or omitted as in the 4th bar. (See page 92: The final note of rhythmical phrases.)

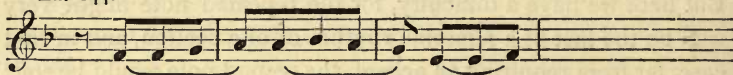
Ex. 143.



In this example the second A of the first bar, the second G of the third, the second C of the fifth, and the second B \flat of the seventh bars may be considered as beginning a section, and consequently these notes would be loud though they fell upon an unaccented fraction of the beat; in that case the note which precedes the repeated note would be unaccented as well as shortened.

However, the *reiteration*, which is here so persistent, is by no means exceptional, and should not be accented unless the piece be in slow time. In quick time this accentuation would make the passage sound uneven and disagreeable. If the first phrase of this example began on the second half of the first beat, then there would be no doubt:

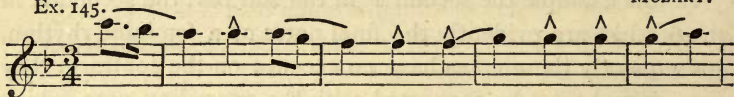
Ex. 144.



In triple time the second beat is accented when there is only one note to a beat, and when it is a repetition of the preceding note; and it then almost takes the place of a syncopated note. In the following phrase we should not hesitate to accent the second A of the first bar and the second G of the third bar, even if there were but a short syllable to these notes:

Ex. 145.

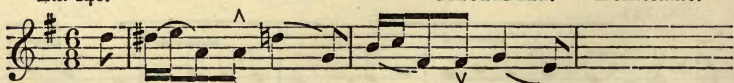
MOZART.



Also the third beat, or third of a beat, is accented if it is a repetition with one single note for the beat:

Ex. 146.

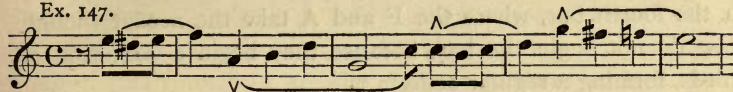
MEYERBEER. "L'Africaine."



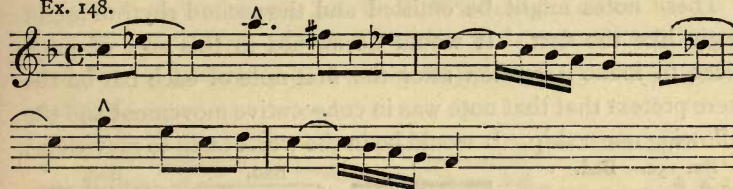
6. We make a section when there is a break in the continuity of the notes, especially if it is on the second note of the bar or beat. Thus a note which makes a wide skip after a sequence

of consecutive intervals may be considered an initial note, and have an accent.

Ex. 147.

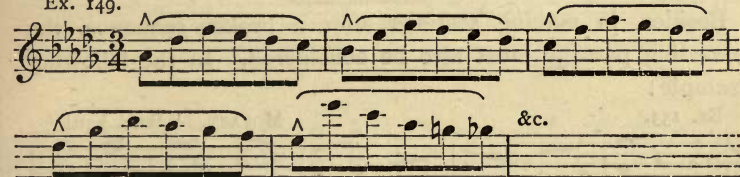


Ex. 148.



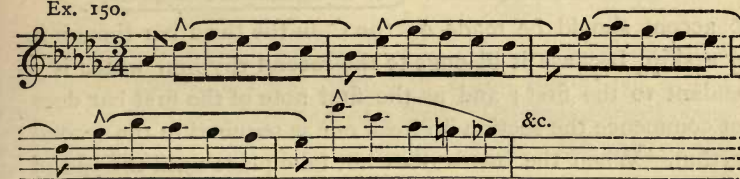
In pieces in quick time it is necessary to be careful not to make sections on the pretext of broken continuity of notes, for it gives a halting effect, and in pieces of this sort it is the metrical accent which must take the lead. Thus the following passage from Weber's "Invitation à la Valse":

Ex. 149.



would be most displeasing if played as follows:

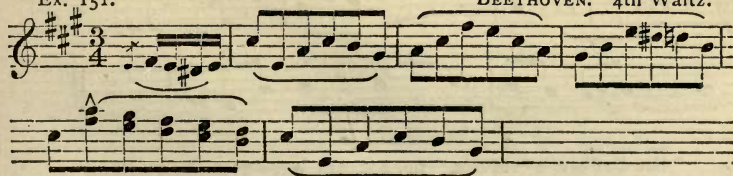
Ex. 150.



The same with the following example, which should be played thus:

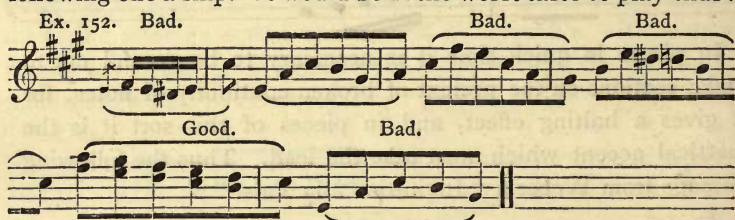
Ex. 151.

BEETHOVEN. 4th Waltz.

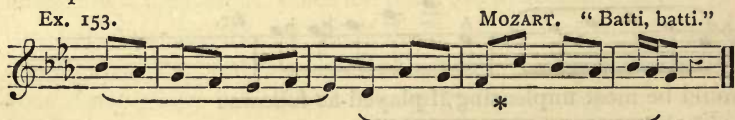


In this example the rhythmical accent always coincides with the metrical one and falls on the first note of the bar; excepting in the fourth bar, where the F and A take the accent though they do not begin the bar, because they begin a sequence of thirds, forming a regular codetta.*

These notes might be omitted and the second rhythm might begin like the first. It would be absurd in this sort of quick piece to make a section after the first note of each bar on the mere pretext that that note was in consecutive movement and the following one a skip. It would be in the worst taste to play thus :



Besides, in making sections after a broken sequence, the preceding passage must also be considered. In the following example :



no accent should be made on the C in the third bar though it be a skip, because it belongs to the second rhythm, which is a pendant to the first; and as the first note of the first bar does not commence the section no fresh one is required in the second rhythm. When the break does not take place until the end of a rhythm, no section must be formed.



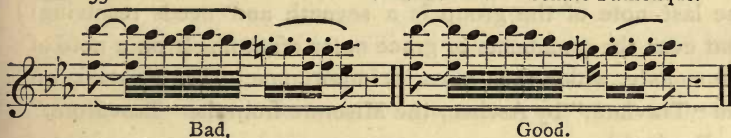
* See Banister's "Music," pp. 205, 214, &c.—Translator's Note.

It would be absurd to give an accent to the B in the 3rd bar, or the F \sharp in the 3rd and 7th on the pretext of their being skips.

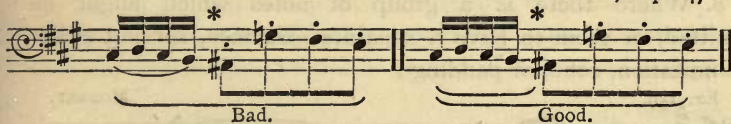
7. We must make a section after the first note succeeding a group of small notes in all the following cases: 1. If it is a longer note than the one which succeeds it; 2. If it is the same note; 3. If it is of equal length; 4. If it is followed by a note which proceeds by a wide skip; 5. If it is followed by a chord:

Ex. 155.

BEETHOVEN. "Sonate Pathétique."



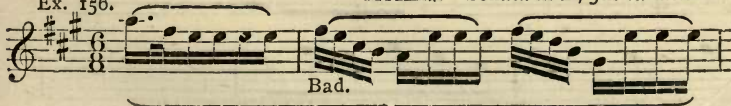
H. HERZ. "La Belle Créole," Op. 247.



It has been seen, page 63, that, in order to give the ear a feeling of repose, the last note of a group should fall at the beginning of a beat or fraction of a beat. Groups of small notes always have a tendency to conclude on the first part of the beat or fraction of the beat, or on a long note. Thus a quaver coming after a series of semiquavers, or a semiquaver after a series of demisemiquavers, implies a pause and may conclude a section.

Ex. 156.

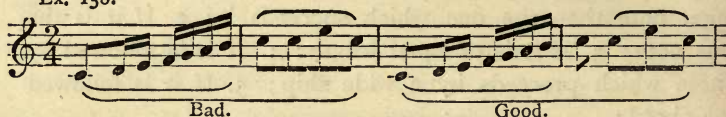
MOZART. Sonata in D, 5th variation.



Ex. 157.



Ex. 158.

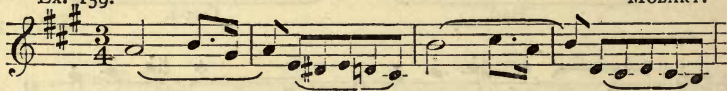


The desire to end on a long note is so great (especially if the last note of the group is a seventh and needs resolving) that even the ornaments or grace notes often finish on a note of the melody, which thus loses its importance. (See *Fantasia on the "Traviata,"* by Ascher; the *Miserere* from the *"Trovatore,"* by Prudent.)

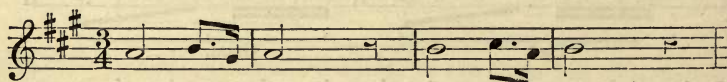
8. Where there is a group of notes which might be omitted, or seem to have a separate existence, serving either as imitation, echo, or padding :

Ex. 159.

MOZART.

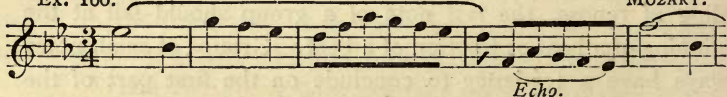


instead of—

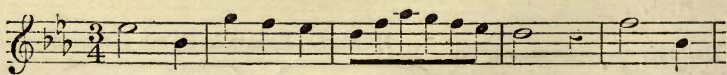


Ex. 160.

MOZART.



instead of—

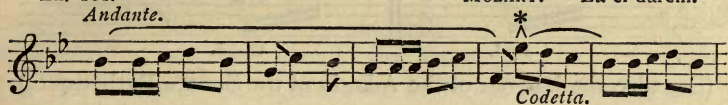


9. Again, after the note which precedes a codetta :

Ex. 161.

Andante.

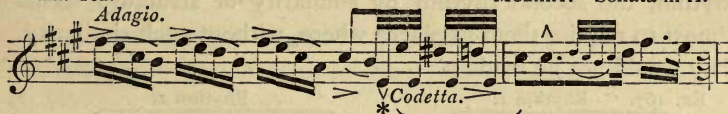
MOZART. "La ci darem."



Ex. 162.

Adagio.

MOZART. Sonata in A.

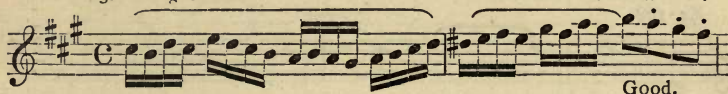


It is worthy of note that in these examples the codetta* has to be resolved, and it finishes after the first note of the melody. This note, though forming an ellipsis, receives no accent, but transfers it to the following one.

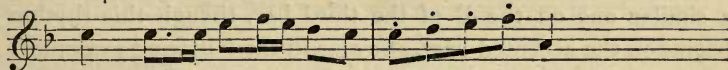
10. At the end of a phrase, or period, the notes which are of equal length, and proceed consecutively, either in ascending or descending motion, should be played in a detached manner.

Ex. 163. *Allegro.*

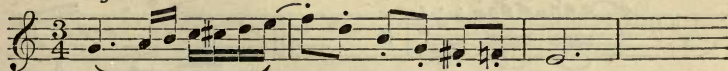
MOZART. Sonata in D.



Ex. 164.



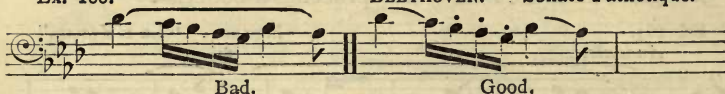
Ex. 165.



* A *codetta*, conduit, or *guidon* is a short passage forming no integral part of the rhythmical phrase, and therefore capable of being omitted. It serves to lead back to the first theme or re-introduce a new one.

Ex. 166.

BEETHOVEN. "Sonate Pathétique."



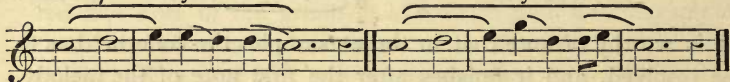
(See also the last bar of the Adagio of the Sonate Pathétique.)

11. Occasionally, where there have been sections in the first rhythm, the second rhythm by similarity of structure seems almost to require them in places where, without such similarity, they would not be made :

Ex. 167.

Rhythm 1.

Rhythm 2.



The second E of the second bar of the first rhythm, being an exceptional repetition, implies the beginning of a section. The G of the second bar of the second rhythm, with the D following it, also makes a section, which except for the first rhythm would not be made ; for, if we take away the first rhythm, the second would be phrased as follows :

Ex. 168.



Ex. 169.

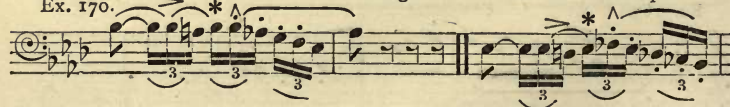
CHOPIN.



The accent which is given to the A of the first bar leads to a similar one on the B of the third bar, though this rhythm begins on the accented beat. So also in the following examples :

Ex. 170.

Adagio of the "Sonate Pathétique."

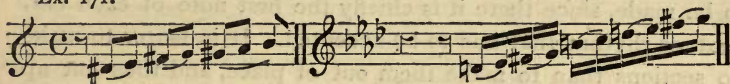


The last B flat of the first rhythm (sixth note), though it is the second note of a triplet, begins a section, and takes the accent, because it is a reiterated note, the second note of the

beat being accidentally the same and of the same length as the first. The $F\flat$ of the second rhythm begins a section and consequently takes the accent:—(1.) So as to make the accentuation of the second rhythm equal to the first; (2.) Because it is the highest note of the group, coming after a chromatic resolution (after $E\flat$, $D\sharp$, and $E\flat$); (3.) Because it is in the minor.

12. A section must be made in a passage of chromatic notes, each followed by the diatonic above it ($F\sharp G$, $A\sharp B$, $C\sharp D$, &c.). See Weber's Polonaises:

Ex. 171.



Ex. 174.



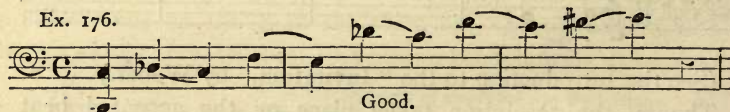
Ex. 175.



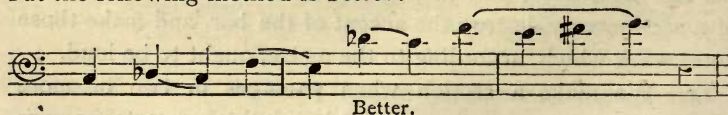
Such are the cases where great composers most often make use of sections. We have already said there are no absolute rules as to their employment. In quick pieces they ought not to be made, since there it is chiefly the first note of each bar, beat, or rhythm that has to be accented. It is better to make no sections than to make them out of place, and thus cut up the piece and make it halting and uneven. Here, as everywhere, musical feeling must be the principal guide. Sound and intelligent practice will so cultivate the taste of the musician that he will by intuition make sections which no rule could foresee or prescribe. Besides, we have seen that the last note of every section, or little group, brings a certain repose to the ear; and every note which gives the ear such rest may therefore be considered at least as the close of a section.

We will now give some examples of passages where sections have not been made, though the structure seemed to allow of them, or where they have been made out of place. In the second part of the Allegro of the Sonate Pathétique the melody is often phrased thus :

Ex. 176.



but the following method is better :



This rendering appears to be correct, for it detaches a series

of similar groups formed by a high note resolving itself into the semitones below it. The last two notes are exceptional, and the second rendering is perhaps the better of the two.

The *pendant* to this rhythm is generally written correctly; but the following is almost always incorrect :

Ex. 177.

The musical notation for Ex. 177 consists of three staves, each beginning with a treble clef and a common time signature (C). The first staff is labeled "Bad." and shows a rhythmic passage with a bracket underneath. The second staff is labeled "Or—" and "Bad." and shows the same passage with a different bracketing. The third staff is labeled "Or—" and "Good." and shows the same passage with a different bracketing.

It seems quite unreasonable to treat this passage like the two preceding ones. In fact, this rhythm, as well as the first one, contains two distinct groups of notes, the second identically the same as the first, only an octave higher. But these four notes cannot be reduced into similar fragments; the first note alone descends consecutively, while the third makes a skip, and then the same thing is repeated; the rhythm also finishes differently to the first.

In Ascher's Fantasia on the "Traviata" we find the following passage :

Ex. 178.

The musical notation for Ex. 178 is a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It shows a rhythmic passage with a bracket underneath.

The composer felt perfectly well that the high F in bars two and three ought to be loud and accented, and therefore marked the *crescendos*. But he had not noticed that they are accented *rhythmically* because they begin a section. These *crescendos* show the performer that the notes must be struck loudly, but do not explain why. Had they been written as follows :

Ex. 179.



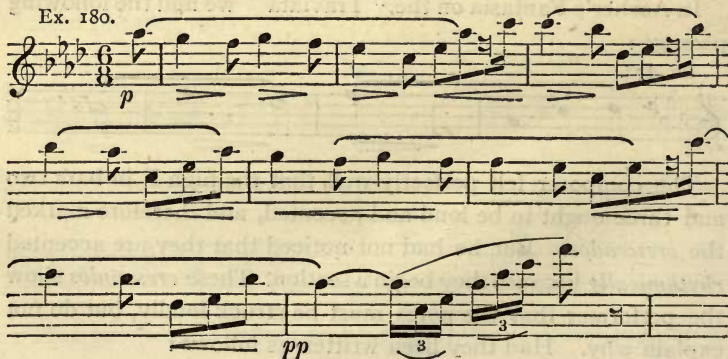
the performer would have the full consciousness of what he is doing; for there is no doubt that the minim F gives the ear a slight feeling of rest, and that the D in the third bar, and the C in the fourth bar do the same.

This last example proves the necessity of not trusting blindly to the accentuation and phrasing of all composers, as in the absence of positive principles to guide them they sometimes have recourse to the strangest devices for expressing what they feel.

To conclude this paragraph we will give examples of bad accentuation and bad phrasing from well-known composers. They are chosen amongst hundreds of others. It is to be hoped that this enumeration will induce the reader to give special attention and study to rhythmical annotation, and will prove that we are not fighting against phantoms. He will be surprised at the carelessness and mistakes which meet him on every page, and doubtless will in the end be convinced that the elements of punctuation, phrasing, and expression, which are the most important for composers to know, are precisely those which they neglect the most.

In the "Clochette du Pâtre," by Léfèbure-Wély, we find the following rhythmical accentuation :

Ex. 180.



Is such phrasing intentional or merely a matter of chance? Surely the following would be far more rational:

Ex. 181.



Few pieces are as easy to phrase as the "Invitation à la Valse," and yet there is hardly a single edition without faults in the rhythmical indications.

The following is selected at hazard from the best and most famous Method for the Harmonium, and is reprinted exactly:

Ex. 182.

French Air. 1738.

Ex. 182 is a single melodic line in 6/8 time, titled "French Air. 1738." It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is composed of eighth notes and quarter notes, with various phrasings indicated by slurs. The second staff continues the melody. The third staff concludes the piece with a triplets section marked *pp* and *rall.*, followed by a double bar line. The fourth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is composed of eighth notes and quarter notes, with various phrasings indicated by slurs. The fifth staff continues the melody. The sixth staff concludes the piece with a triplets section marked *pp* and *rall.*, followed by a double bar line. The piece includes dynamic markings (*ff*, *f*, *dim.*), tempo markings (*rall.*), and performance instructions (*Echo*, *Fine*, *rit.*).

The correct phrasing would be as follows :

Ex. 183.

f
pp Echo.
rit.
dim.
f
accl.
rall.
p

In Leybach's Fantasia (Op. 79) on the Magic Flute, the composer divides his groups according to the bars, without any attention to the meaning of the notes, and thereby utterly displaces the accent and tortures the ear ; and yet he had the words to guide him :

Ex. 184.

f
p

The passage may be phrased in the two following manners :

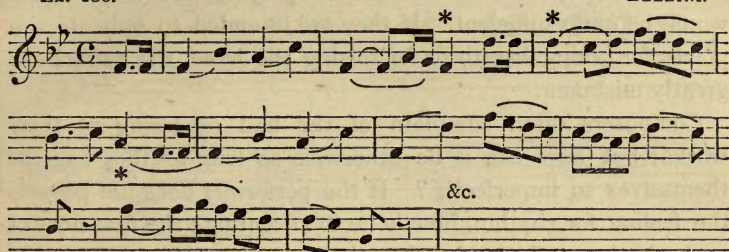
Ex. 185.

f
p

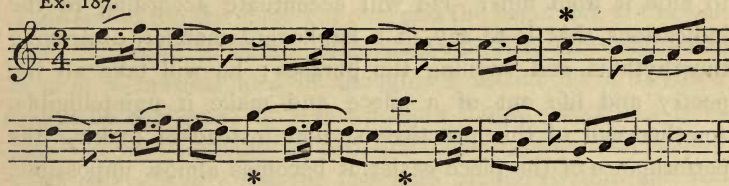
The next examples are from a highly-esteemed Method for the Violin. The chief faults are marked with an asterisk :

Ex. 186.

BELLINI.



Ex. 187.



Incredible as this seems, it is nothing to the absurdities one meets with in vocal music. Take any song or romance and examine it closely, and we shall be surprised at the care which composers generally bestow upon the expression marks and changes of time and at the utter want of attention given to the musical unity, the accentuation, the rhythms, and the sections. The musical phrase is almost always broken, and the rhythmical connection or slur overlaps two different rhythms, touching the last note of one and the first of another, and looking as if the curved lines were scattered about at hazard, with no unity of sentiment, no feeling for the affinity of the notes, no agreement with the words or lines. And yet the clearness of a phrase depends entirely on its rhythmical accentuation! Without that it must be as confused to the ear as a page of writing without punctuation would be to the eye. If these slurs have no meaning, why use them? Is it supposed that the performer will feel and perform according to the laws of rhythm? Even if the lines mean nothing, they will lead an ignorant player astray, and may corrupt the sentiment even of those who are more advanced. If they are mistakes in printing, then why not correct them? If they are

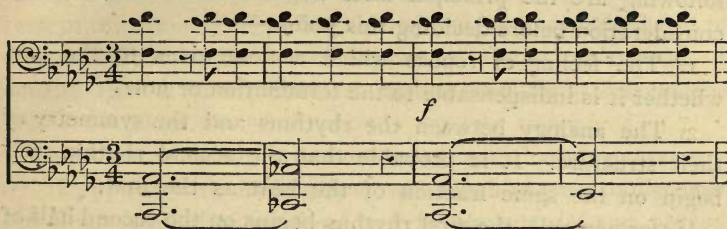
intended solely to indicate smooth playing, the word *legato* would be quite sufficient. If they are intended to indicate the places for taking breath or for raising the hand, the writers are greatly mistaken.

Composers often complain of the bad rendering of their works; but how can it be otherwise as long as they express themselves so imperfectly? If the performer does not possess the feeling for rhythm, how is he to accentuate the first note of each rhythm and section when the composer takes the trouble to hide it from him? He will accentuate according to the indications, that is to say, in a haphazard manner, destroying the rhythms and spoiling the phrases; he will take all the poetry and life out of a piece and make it unintelligible. Another evil of this practice is, that instead of making the performance of the piece easier, it becomes almost impossible, especially to well-trained pupils. They trust to the signs and play the piece as it is written; but it is impossible for them to accept a series of meaningless sounds or empty phrases without doing violence to their feelings; and ultimately they will set aside the signs and play according to their own sentiment. For instance, take the *Valse du Juif Errant* by Burgmüller, and hear it played by pupils of equal proficiency; you will find that those who have a feeling for rhythm will have difficulty in playing the following passage, whilst those who do not possess this feeling will play it straight off. But if you re-establish the spontaneous and natural rhythms, and accentuate according to the laws of rhythm, the difficulties vanish as if by enchantment :

Ex. 188.

The musical notation for Ex. 188 consists of two staves in 3/4 time. The top staff features a series of eighth notes, each with an accent mark (^) above it. The bottom staff begins with a forte (f) marking and contains a series of eighth notes, with a slur under the final two notes. The key signature is one flat (B-flat).

Instead of—



There is an analogous passage in Ravina's "Havaneras," at the end of the last page but one, and the beginning of the last page. It ought to be an established rule that only such notes as form a musical idea or thought, a section or a rhythm, should be connected by a slur. Slurs should never be placed above notes belonging to two different rhythms, and should never embrace or cover the last note of one rhythm and the first of another. The signs of punctuation, stops, commas, colons, &c., which some writers use for indicating rhythms or places for taking breath, should be marked according to the above laws, that is to say, in accordance with the attraction and affinity by which the notes are grouped, and which give them their meaning, and not by mere caprice.

This chapter has grown to undue length, but it is quite as necessary to have a thorough knowledge of sections as of rhythms if we wish for a correct, intelligent, and clear execution. And yet, in spite of the important part they play, no composer has, to our knowledge, given them a moment's attention.

VIII.—RHYTHMS IN INSTRUMENTAL MUSIC.*

One of the great difficulties in the rhythmical accentuation of instrumental music is to know whether a note is the feminine final note of the preceding rhythm or the initial note of the following. In the first case it is unaccented, and should be followed by a rest; in the second case it is accented. The

* See Lussy's "Le Rhythme Musicale," p. 27.

following are the principal facts which should be taken into consideration before deciding this point:—

1. The feeling of repose which a note gives to the ear, whether it is indispensable to the termination or not.

2. The analogy between the rhythms and the symmetry of their structure. It is probable that the second rhythm will begin on the same fraction of the beat as the first.

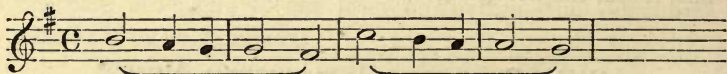
If, for example, the first rhythm begins on the second half of the second beat, it is probable that the second rhythm will do the same. However, this is not an absolute rule, and has many exceptions.

3. The harmony or the accompaniment. The last note of a rhythm is generally an integral part of the chord which accompanies it.

4. The long notes, or rests, which are found at regular distances at the end of rhythms. It is evident that the note followed by a rest must be considered final, especially if the rest is exceptional, or falls on the part of the bar where the rhythms and sections usually finish in the phrase. But this must not be implicitly accepted. We have seen (page 55) that certain inverted rhythms have a rest before the last note. On the other hand, composers are often careless in their manner of writing the last note of a rhythm, giving it its full metrical value, instead of following it by a rest.

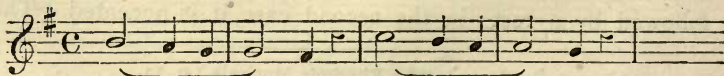
For example, the following rhythms are badly written :

Ex. 189.



The F# of the second bar and the G of the fourth ought to be crotchets, or dotted crotchets, followed by a rest, instead of minims, as follows (see page 71) :

Ex. 190.



This simple fact, the regular recurrence of a long note or a rest, in the absence of feeling for rhythm, or knowledge of it, is a great help towards correct phrasing; it being understood, of course, that if the phrase is *staccato* the rests everywhere indicate sections.

These four rules as to the final notes, and that given on page 67, if applied with intelligence, will teach anyone to discover the final note of a rhythm, and to accentuate and phrase according to the affinity of the notes. But in this case also we must be guided by good sense and logic, and occupy ourselves, not so much with isolated notes as with the whole of which they form a part; in other words, with the preceding and subsequent phrases, the harmony and the accompaniment, and especially with the repose which these notes bring to the ear.

It is to be hoped that these remarks may draw the attention of musicians to important facts hitherto totally neglected. Practice and observation will initiate them into all the secrets, and enable them to conquer all difficulties. The following examples will show how these rules may be applied.

Suppose a pianist to meet with one of the numerous editions of the following waltz, with no marks of expression.*

Ex. 191. "Le Désir." *

The first thing to find out is, to which rhythms the second F of the second bar and the second G of the fourth bar belong.

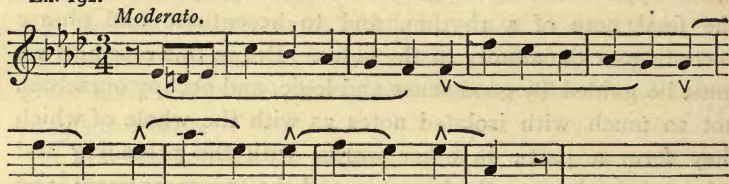
Now, the principle which ought to guide the enquirer in this research is this: The first rhythm certainly does not begin on

* This air, often attributed to Beethoven, is really one of a set of waltzes by Schubert (Op. 9, No. 2).

the accented beat, but on the second half of the second beat, and it is therefore probable, by analogy, that it will be the same with the following rhythms. Besides, the G of the second bar and the A of the fourth are notes foreign to the harmony, and delay the F and the G in turn.

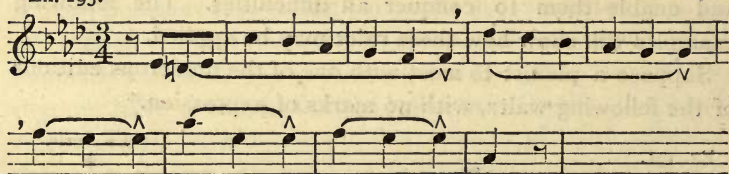
It should be accented thus :

Ex. 192.



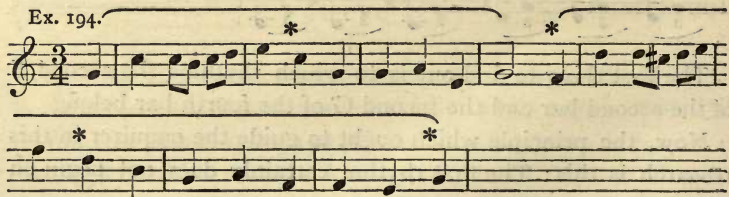
The reason in favour of this accentuation, and which justifies the force of the second F in the second bar and the second G in the fourth is that they are reiterated notes (see page 73).

Ex. 193.



We give another example where the principle of similarity and analogy is not sufficient for finding the final note of the rhythm, and where it becomes necessary to have recourse to the second principle, that of harmony, to solve the difficulty :

Ex. 194.

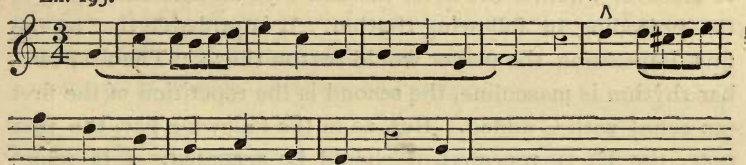


Should the F in the fourth bar and the G in the eighth belong to the preceding or to the following rhythm? Should they

be accented or unaccented? To answer these questions we ought first to notice how little there is that sounds terminal about the G of the fourth bar, how it seems to require the F that follows. Now, this F forms part of the chord of the dominant seventh which accompanies the G, and contains both G and F as constituent parts. If we were to accompany G by the common chord (C, E, and G), of which it also forms a part, we should have to change it on F, as that note does not belong to the common chord. But, as in the three preceding bars, the same chord was used during the whole bar, it is to be presumed that the same thing is done here. Besides, the accompaniment of this piece alternates regularly—first three bars accompanied by the common chord, then one by the chord of the seventh, then three bars accompanied by the chord of the seventh and followed by the common chord. The F should, therefore, be considered as the last note of a feminine rhythm.

It must be unaccented, followed by a short rest, and connected with the preceding G. The penultimate G (last note but one of a feminine rhythm) becomes accented. The G of the fourth bar, as well as the F of the eighth, could be omitted. They are rhythmical suspensions; that is to say, obstacles which delay the note desired by the ear, and as such absorb all the accent:

Ex. 195.

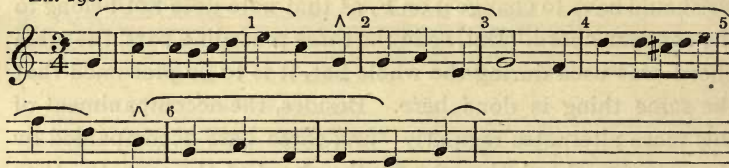


Thus, in this example, the initial note of the second rhythm is on an accented beat, though the first began on an unaccented beat.

If these observations were to be applied to the section which might be made in this example, the answer would be easy. It would not be well to finish a section after the C of the second bar, or after the D of the sixth, on the pretext that the following

section should begin on the third beat, as the first does. Such breaking up would disturb the continuity of phrase resulting from the harmony of the first three bars, would destroy the energy resulting from the metrical accent so necessary in a dance tune, and would, moreover, spoil the whole character of the piece. The following manner of playing it would be very bad:

Ex. 196.



Then, as regards the following air:

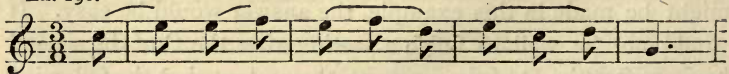
Ex. 197.

BOËLDEU. "Le Chaperon rouge."

De - puis long-temps, gen - tille An - net - te, Tu ne viens
plus sous la . . cou-dret - te.

In the absence of words it would be difficult, if not impossible, to discover whether the notes marked with an asterisk belong to the preceding or following rhythm. It is probable that on the first impression the player would reason thus: "The first two-bar rhythm is masculine, the second is the repetition of the first (an echo) with C added. But, as in the following bar, the first note, the E, is repeated, it should be accented. I therefore connect the first E with the preceding C, and that makes the second rhythm also masculine. The C becomes the initial note of the third rhythm; that is to say, accented, and forms a section with the first E":

Ex. 198.



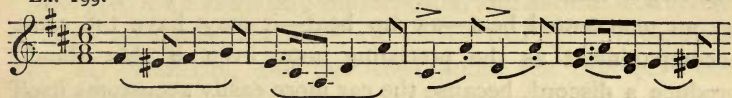
There will be the same difficulty about the second G of the eighth bar. In considering it as the initial note of the following rhythm, the latter gains greater impetus and energy; besides, this manner of accentuating is justified by the D in the seventeen and twenty-first bars.

It must, however, be remembered that if the C of the fourth bar and the G of the eighth bar are initial notes, they are accented, and the note which precedes them loses a little of its force and length, because they are followed by a short rest. If, on the contrary, the G and C are final notes, they must be unaccented, and followed by a short rest, but the note preceding them must be strongly accented. The above would be the reasonable view of an experienced artist.

Now, if we put the words to this air we shall find that, though the player did not make any great mistake, his accentuation is not exactly suitable to that required by the words.

Here is another example in instrumental music, from the Andantino in Diabelli's Sonatina (Op. 50), where Leybach gives the following accentuation :

Ex. 199.



In such an expressive phrase it would have been better to consider the A of the second bar as the initial note, because it serves as a pivot to an ascending sequence. The following accentuation would, therefore, be better :

Ex. 200.

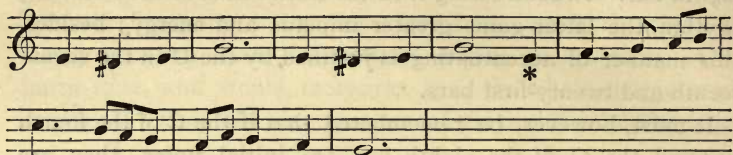


The above examples will be sufficient to show how important it is to know whether a note is *final* or *initial*. There are cases where the whole structure and character of an air are altered by a single note, according as it be considered one or the other.

Take, for instance, the following example :

Ex. 201.

FÉLIX GODEFROID.



This air begins on the accented beat. The first two bars form a unit, not only as regards metre, but also as regards rhythm and harmony. The first note, therefore, should be specially marked, as it has both the metrical and rhythmical accent. This accent is increased by the prolongation of the first note, and by the ascending design of the first two rhythms, and this gives additional force to the initial note which follows, and which serves, so to speak, as a resting place or pivot to the rhythm—for the primitive structure of this air is as follows: C \sharp E, B D, A B, C \sharp B.

The last note of the first two bars should be very soft, for three reasons: it is the last of the bar, it is preceded by a larger note, and it is the final note of a feminine rhythm. This excessive softness will only help to bring out the accent and force of the following note. The coincidence of the metrical and rhythmical accents falling on the same note cannot produce a false accent. The air does not contain any great intervals, or chromatic notes, or exceptionally long ones, and the first two rhythms are each accompanied by a single chord. All these facts give it an extremely simple, calm, and natural character.

And now take the same air as set to Paul Féval's words, by M. Wekerlin, and published under the title of "Vous souvient-il?"—

Ex. 203.

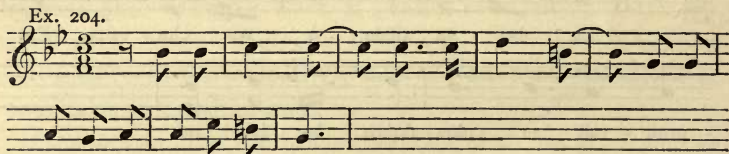
La bri - se tiède à vos che - veux Em -
- prun - tait sa plus douce ha - lei - ne.

First of all, instead of beginning on the accented beat, it begins on the up beat, with a note foreign to the original theme. The coincidence between the metrical and rhythmical accent disappears. This sharply accented initial note* immediately appropriates all the force of the following note

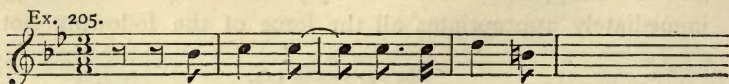
* See pp. 59 and 114.

with which it is slurred; the metrical accent disappears, and the first note of the bar loses its force. The weakest note, the last of the bar and of the beat, becomes the strongest. As the first rhythm begins on the unaccented beat, the second naturally does the same, and we get two faulty rhythms in which the accent of the initial note does not coincide with the accented notes of the bar. Moreover, the rhythms overlap two bars, and the harmony is disturbed. Each rhythm is accompanied by two chords instead of one; this produces a rocking movement instead of the original steadiness, and all the calm, simple, natural character of the piece is gone. M. Wekerlin's air may be infinitely more expressive, but it is no longer Mozart! Give this little pastoral to a bad musician and he will be sure to exaggerate the accent of the initial note of each rhythm of each section, and make it sound forced and sentimental. If he exaggerates the rhythmical accent to the detriment of the metrical accent by binding the initial note to the following one, if he shortens the latter in the smallest degree, or quickens the notes of the fourth bar in conformity to their ascending motion, this charming, simple air becomes a mere parody, an artificial melodramatic aria! And all this is from adding a single note to the original conception!

The disastrous effects of omitting a single note are equally great. Example, *Polo*, serenade, arranged by Garcia, from the *Echos d'Espagne*:



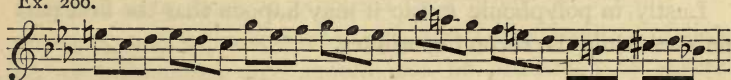
This charming and original rhythm, beginning on the second beat, preceded by a rest, which produces the effect of a syncopation, has been altered by the editor so as to begin on the third beat, thus: *



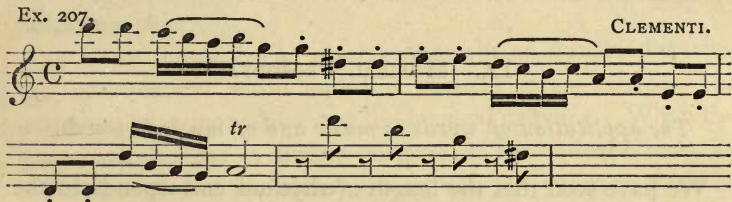
The initial note on the third beat now only acts as a starting point, and does not count numerically; and, from a rhythmical point of view, might be omitted. The editor has obviously destroyed all the beauty of the original by the omission of this one note. And the same thing would happen if the rest at the beginning of the first bar were to be replaced by a note.

Composers sometimes suppress the final note of a phrase. See the Rondo of the *Sonate Pathétique*, bar 40, and the following Examples:

Ex. 206.



Ex. 207.



Though the bass takes it up immediately, the hearer is none the less astonished. At other times the melody is properly finished, but the accompaniment continues without resolving itself upon an accented beat or a long note, thus leaving the rhythm, as it were, in suspense and unfinished:

LEYBACH. 5th Nocturne.

Ex. 208.



No doubt if the last notes of the bass in the fourth bar are not slackened they will produce the effect of resolving themselves into the G♯ of the fifth bar. It is, therefore, important to slacken them, so as to give a feeling of finish to the A♭ of the fourth bar. By this means the ear is more satisfied, for the greater the length given to the rests, and the more the pace is slackened, the less the ear is disturbed by the fact that the final note does not fall on the beginning of a beat.

Lastly, in polyphonic music it may happen that the first part finishes while the second continues.

IX.—MUSICAL PROSODY.

The application of words to music and of music to words.

We have seen that the length of rhythms corresponds to the length of verses; that there are masculine and feminine rhythms as there are masculine and feminine verses; and also that the different cadences correspond exactly to the different signs of grammatical punctuation. The analogy between a verse and a rhythm does not stop here—a word contains short and long syllables; a bar contains accented and unaccented notes; a verse is composed of so many feet of long and short syllables in regular order; and a rhythm contains accented and unaccented notes in regular alternation. The design of a rhythm corresponds exactly to that of the “quantities” which are found in a verse. In fact, the analogy between the framework and skeleton of a verse and that of a rhythm is complete. Thus a series of verses may be joined to a series of rhythms, or musical phrases, and *vice versâ*.

There are three conditions which must be observed in this process:




1. The long syllables must coincide with the accented notes, and the short syllables with the unaccented ones; that is to

say, the long syllables should fall on the accented notes (accented beats, or fractions of the beat) and the short syllables on the unaccented notes (unaccented beats or fraction of the beat). Each monosyllable which requires articulation should be long, the only exception being the article.*

2. If this coincidence does not take place, the rules or conditions which permit a feminine verse to finish on a masculine rhythm, or a masculine verse to finish on a feminine one, should be observed. A weak syllable falling on an accented note must be preceded by a prolonged syllable (*i.e.*, on a long note or on several notes), and a strong syllable falling on an unaccented note should also be prolonged by several notes (see page 54).

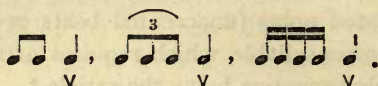
3. There should be as much agreement as possible between the grammatical sense and the musical idea—between the grammatical punctuation and the musical cadence. When the grammatical sense is simply suspended, the cadence must be incomplete; when its sense is complete, the cadence must be complete also. Nothing is more absurd than one grammatical phrase overlapping two different rhythms, or a rhythm cut in two by two grammatical phrases.




4. There must be unity and coincidence between the metrical scheme of the verses and the rhythmical scheme of the music; for verses consisting of dactyls and spondees the time must be duple, and for a trochaic metre, triple.

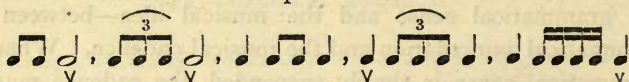
We will conclude these rules by an important observation. Besides the accented and unaccented notes which are regulated by the bar, there are the accented and unaccented notes produced by the division of the beat. The unaccented beat, when not divided, becomes accented if the accented beat is divided. In duple time, where the first beat is divided into two () , three () , or four () notes of equal value, and the

* The following rule is due to M. Victor Wilder: "The last syllable of words not ending with an *e* mute, and the penultimate syllable of words ending with an *e* mute, are long." [Of course, this applies only to French words.—*Translator*.]

second beat consists of one note by itself, that note is loud. Examples:

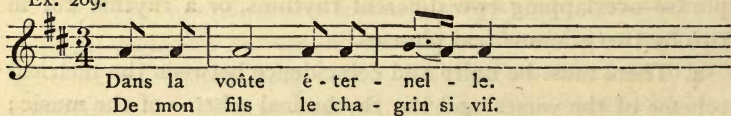


Duple time, in slow tempo, is equal to quadruple time in quick tempo. The following figure, , in slow tempo, is in reality quadruple time condensed. The crotchet () there represents the third and fourth beats = ; now, as in quadruple time the third beat is accented, the crotchet, which here represents the third beat, is accented, and requires a long syllable. For analogous reasons, in triple time the second beat is accented if the first is divided, and the third is accented if the second is divided. Examples:

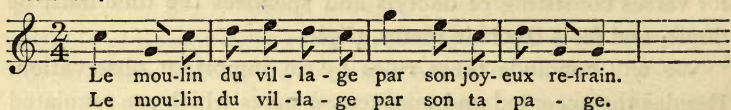


For the last note of any of these figures to receive a short syllable, the penultimate syllable must be lengthened :*

Ex. 209.

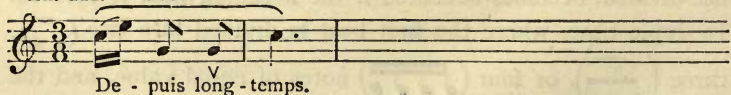


Ex. 210.



In triple time the third beat non-divided is accented when it is a reiterated note. (See Example 146):

Ex. 211. Good.

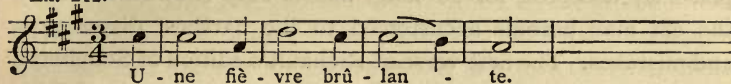


Let us now submit one or two musical phrases to these rules, and see if the laws of prosody have been observed.

* See Lussy's "Rythme Musicale," page 94.

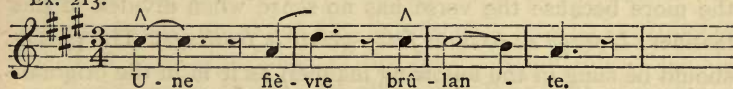
We will begin by *Une fièvre brûlante* :

Ex. 212.



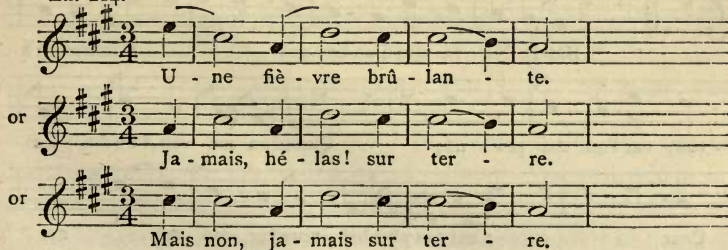
It is astonishing that Grétry, whose taste is so refined, could have written such a phrase as this. It is true that each of the first words *une* and *fièvre* form a section, the syllable *u* beginning the first and *ne* finishing it. The syllable *fiè* begins the second, and *vre* finishes it. The syllables *ne* and *vre* may therefore fall without inconvenience on the beginning of a bar—that is to say, on the accented beat, the notes becoming unaccented because they finish a section composed only of two notes. They must be accompanied by the fall or softening of the voice, or by a short rest, which would take off from the minim a part of its value, and in reality produce the following effect:

Ex. 213.



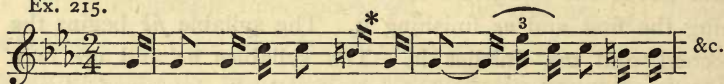
We have done all we could to justify the phrase, but it is still unsatisfactory. In fact, the first section is curiously complicated, for the final note of the section is a *reiterated*, that is to say, an accented, note (see page 73). Whether we like it or not, the second C# must be accented, and the short syllable will then naturally sound wrong. To give this phrase its proper balance we must adopt one or other of these three plans: (1.) Avoid the *reiterated* note by changing the first note; (2.) Avoid the short syllable, and replace it by a long one; or (3.) Replace it by a monosyllable:

Ex. 214.



It seems incredible that this phrase should have been complacently accepted for so long, and it only shows how easily the ear may become accustomed to the harshest dissonances and mistakes. The first verse of Richault's edition of Schubert's *Plaintes d'une jeune fille* (*Mädchens Klage*) contains the following passage, offering no correspondence between the grammatical and the musical sense :

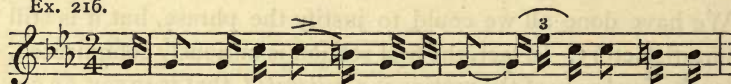
Ex. 215.



L'o-rage en pas-sant fait gé - mir . . le feuil-la - ge, Et

Certainly the musical pause* is after the B and not after the C, which is a harmonic suspension, and foreign to the accompanying chord, a discord which is resolved upon the B, and thus finishes the first half of the rhythm. The grammatical cæsura should therefore fall upon the B, and not upon the C, all the more because the verse has no sense when divided in this manner: *L'orage en passant fait—gémir le feuillage*. The phrase should be sung in the following manner, as it is in the original:

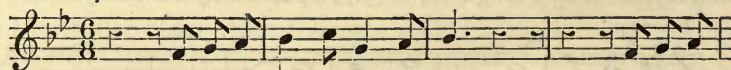
Ex. 216.



L'o-rage en pas - sant fait gé - mir le feuil-la - ge, Et
Der Eich - wald brau - set, die Wol - ken zieh'n, das

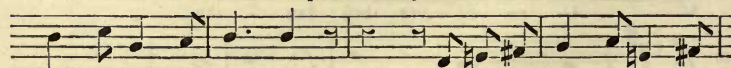
The second C receives a strong accent at once as a *reiterated note*, the penultimate of a feminine rhythm, a discord, and a suspension. The B, on the contrary, is very soft, and should be connected with the preceding C. Again :

Ex. 217.



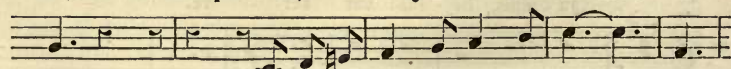
Sur la Né - va plus d'un boy-ard

Voudrait m'a -



- voir, car l'on me prô - ne;

Quand on me voit, l'on dit, Le



Czar

n'est pas plus heu - reux sur son trô - ne.

Here it is evident that the rest after the words *Quand on me voit, l'on dit, Le Czar*, gives the impression that the grammatical sense is complete; after *Le Czar*, one does not expect the words *n'est pas plus heureux sur son trône*. It is a pity that musicians should thus sacrifice the grammatical idea. Here is another example from *Un Rêve*, by an esteemed composer :

Ex. 218.

S'il est un charmant ga - zon Que le ciel ar - ro - se,
Où brille en tou - te sai - son Quel-que fleur é - clo - se.

Evidently the first rhythm ends on the F of the second bar, though, strictly speaking, the following E may be regarded as the final note; but since in the third rhythm (fifth bar), the composer seems to consider this same F as final, it must also be so regarded in the first. Now if this F finishes the first rhythm, it is not possible that the beginning of the second line, the word *que*, should fall upon this note. The phrase should obviously be written thus :

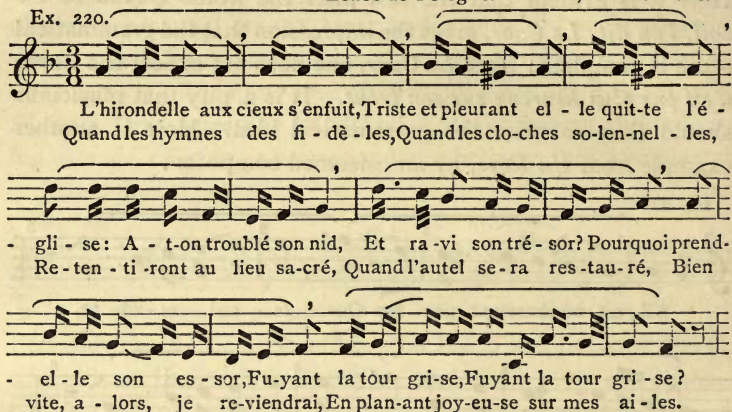
Ex. 219.

S'il est . . un char-mant ga - zon Que
or S'il est un char - mant ga-zon Que or S'il est un char -

Absurdities of this sort abound in vocal music, and the examples might be multiplied *ad infinitum*. We will add a few more, to show with what want of intelligence French and Latin words have occasionally been set to music already existing.

"Echos de Pologne." No. 1, L'Hirondelle.

Ex. 220.



L'hirondelle aux cieux s'enfuit, Triste et pleurant elle quitte l'é -
 Quand les hymnes des fi - dèles, Quand les cloches solennelles,
 - gli - se: A - t-on troublé son nid, Et ra - vi son trésor? Pourquoi prend -
 Re - ten - ti - ront au lieu sacré, Quand l'autel se - ra res - tau - ré, Bien
 - el - le son es - sor, Fu - yant la tour gri - se, Fuyant la tour gri - se?
 vite, a - lors, je re - viendrai, En plan - ant joy - eu - se sur mes ai - les.

The rhythms and sections are marked by slurs. The first line of the text is the original version, and is faulty, since the words go against the rhythms and sections. The second line, by M. Victor Wilder, is correct, the grammatical and musical sense coincide, and the whole is clear and easy for the singer, and satisfactory for the listener.

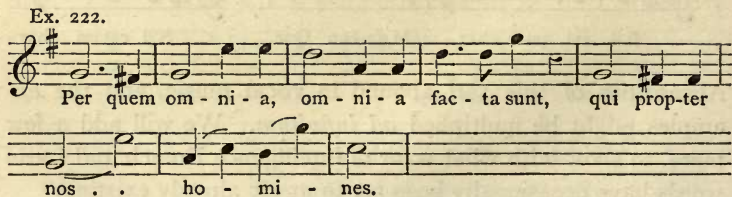
Ex. 221. MERCADANTE. Mass for 3 voices.



Per quem om - ni - a, om - ni - a, fac - ta sunt, qui
 prop - ter nos ho - mi - nes.

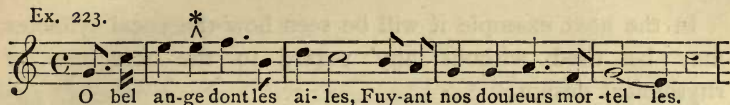
Here the first rhythm evidently ends on the G of the fourth bar; therefore the word *sunt*, the last syllable of the Latin phrase, should fall on the G, which gives the following accentuation:

Ex. 222.



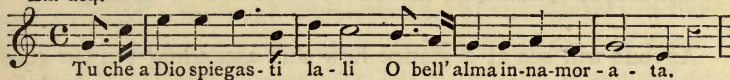
Per quem om - ni - a, om - ni - a fac - ta sunt, qui prop - ter
 nos . . ho - mi - nes.

Ex. 223.



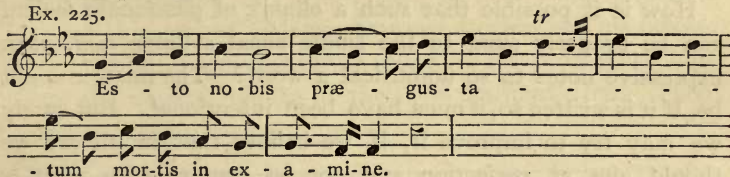
We mentioned (page 74) that when the second note of the bar is accidentally the same as the first, but of greater or equal length, it takes the accent. This musical accent is so important that, rather than omit it, the grammatical sense should be sacrificed. Absurd as it may seem, there should be an accent on the syllable *ge*, on the second E. It was the translator's business to see that the words went properly to the music. Here is the original phrase, where instead of such nonsense we have real beauty:

Ex. 224.



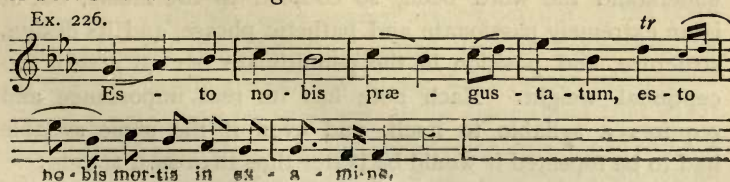
In the beautiful *Ave verum* by Stradella, composed in 1665, from which we also quote (Examples 346, 356), we find the following passage:

Ex. 225.



In all the churches in Paris it is sung as above, without a thought as to the absurdity. People must be entirely devoid of all feeling for rhythm if they do not see that the fifth bar is nothing more than a repetition of the fourth, and similarly forms a section or unit which demands a monosyllabic word. The following correction will show which of the two renderings is best suited to the singer:

Ex. 226.



In the next example it will be seen how the vocal syllables may be used without any regard to the structure or rhythmical design:

MEYERBEER. "L'Africaine."

Air, "Fille de rois."

Ex. 227.

più cres.

Non, non, ni le malheur, ni le malheur, ni l'es-clava-ge n'ô-tent

molto cres.

rien, non, non, non, non, n'ô-tent rien . . . à ta ma-jes-té.

Anyone will see at a glance how this ascending phrase goes on accumulating force and movement and passion up to the climax in the last bar but one, where the three triplets are actually given to the ungrateful syllable *rien*.

How is it possible that such a climax of passionate feeling can be properly sung to the single nasal syllable *rien*, such expressive notes to so unmusical a word? The answer might be, If it is written so, it must have been intentional. But surely we may try to improve it, if we believe that in all art we should aim at perfection and not be content with what is merely tolerable. In this case we feel that the words and music are not inspired by the same source. The music did not inspire the words, nor the words the music; each have their independent existence. They have been put together, but not fused into one. If the musical passage was simply vocal, an embellishment, a florid cadenza, &c., one might understand the word being so coupled to the music, but it is an extremely passionate and pathetic phrase, and its design, structure, and position in the penultimate bar all give it exceptional weight. Each note has its real importance and requires a syllable to itself, and even if the same syllable had to be repeated it would be better thus than as it stands:

Ex. 228.

n'ô - tent rien, non, non, non, n'ôtent rien à ta ma - jes - té.

Such cases of words badly adapted to music are frequent, and professors should be careful to correct them, since the most energetic and passionate passages are often weakened and crippled by a syllable.

It need not be imagined that there is any great difficulty in setting words to a rhythm, or to an instrumental phrase. An attentive study of the rules for setting a feminine verse to a masculine rhythm, and a masculine verse to a feminine rhythm (page 53), and a thorough understanding of the remarks in this chapter, would prevent the possibility of mistake on this point.

Before concluding this subject, let us turn for a moment to the careless manner in which singers drag the last note of one rhythm or phrase on to the first of the next. I remember hearing the romance *Au Paradis* sung by a very famous artist. The song is a sort of dialogue between a priest and his house-keeper; the latter reproaches the priest for his prodigality, and finishes the musical phrase on the D of the fourth bar. Then the priest takes up the refrain on G:

Ex. 229.

Mais mon pas-teur, vous ou - bli - ez Qu'il est le seul que vous ay -
*
ez! Al - lons Mar-gue - ri - te, vite et vite et vi - te.

The singer actually connected the two phrases by a *portamento*, which brought down a chorus of applause! And yet he had committed a veritable crime against art, by corrupting the taste of the public for the sake of applause. In fact, the connection and the *portamento* are entirely wrong, for how can one person hold on a note sung by another? It is astonishing that great artists should have the conscience to allow themselves to commit such errors. No doubt wonderful effects may be produced by

slurring two notes in this manner, but it must be done with good taste and so as not to spoil the sense.

Ex. 230. FLOROW. "Martha" (" 'Tis the last rose of summer").

En ces lieux . . ne s'é - ta - le Que le
deuil, . . que le deuil des hi - vers, Et la

In the above Example, bar 4, this process may be used with advantage. The repetition of the same words, the consecutive ascent from the end of the third bar, the modulation to the sub-median, the fresh development of the musical phrase, the pedal point on the highest and final note of the rhythm—all demand a great display of force and energy. It is therefore natural that the exhausted singer should let her voice fall and drag on to the first note of the following rhythm, especially as it comes after a long descending interval.

In instrumental music, on the contrary, it often happens that the last note of a phrase or rhythm is joined to the first of the following rhythm, if the latter begins after a wide ascending interval, and is repeated :

MOZART. Sonata in F.

Ex. 231. Effect.

Ex. 232.

CHOPIN.

Ex. 232. CHOPIN.

In such circumstances, the connection is allowable, but it is constantly abused by singers, violinists, and violoncellists.

X.—RULES FOR RHYTHMICAL ACCENTUATION.

The Accent of the Initial Note.

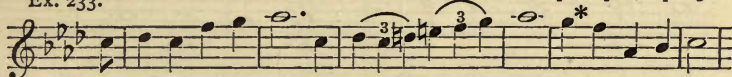
It has been said (page 62) that the final note of each rhythm gives a feeling of more or less complete rest to the ear, that it is accompanied by a fall of the voice and followed by a rest. The whole force of rhythmical accent depends on this fact, for the fall of the voice and the rest mean force and accent upon the next note. However soft the note may be, it will make an impression on the ear, and this gives us the first rule:

1. The first note of every rhythm has an accent, no matter what place it occupies in the bar or beat:

(a.) When it is the highest note of a descending rhythm or of a secondary rhythm, the first having begun with a lower note:—

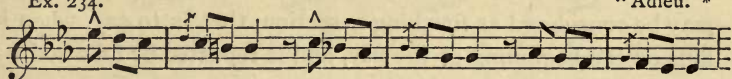
Ex. 233.

CHOPIN. Impromptu, Op. 29.



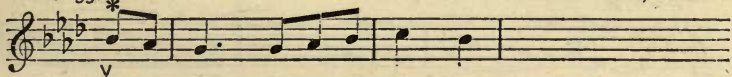
Ex. 234.

"Adieu."*



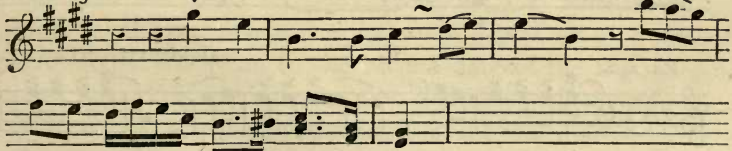
Ex. 235.

WEBER. "Dernière Pensée," Trio.



MENDELSSOHN. Rondo, Op. 14.

Ex. 236.



See also the introduction to the "Invitation à la Valse."

* Attributed to Schubert, but really by Weyrauch

(b.) When the note falls, by exception, on the up beat or last of the bar, the preceding rhythms having begun on the accented beat. In this case the initial note requires a special accent because it is syncopated, that is to say, prolonged by the first note of the following bar.

Ex. 237. LEYBACH. Tyrolienne.

Ex. 238. CHOPIN. Impromptu, Op. 29.

2. The first note of a rhythm is unaccented: (a.) When it may be considered as finishing a section, that is to say, when it falls on the beginning of the bar, and is repeated or followed by a rest. Thus—

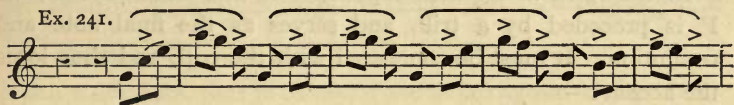
Ex. 239. CHOPIN. Op. 7.

Ex. 240. DONIZETTI. "Lucia."

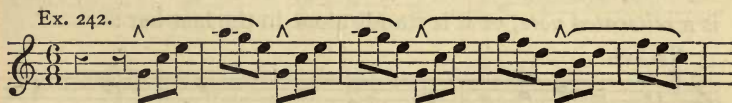
This is especially the case when the first rhythm begins on the accented beat, whilst the second begins on the note which forms a starting-point, or on the up beat, as in these examples.

(b.) In 3-4 time, with six quavers to a bar, containing rhythms composed of six notes, the three first of which belong to the first bar, and the three last to the second, that is to say, rhythms which overlap two bars and divide each into two parts, and which take the three last notes of one, and the three first of another :—

WEBER.

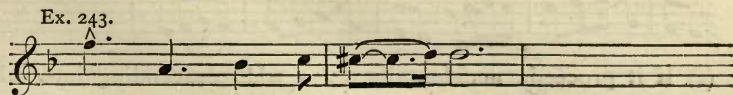


If in a structure of this kind the metrical accent were not allowed full sway, the time and the rhythm would be completely upset, the 3-4 time would become 6-8, the interesting rhythm would become commonplace, and the following would be the infallible result :—



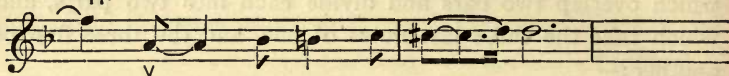
It is a fact that a group of sounds of exactly the same length may be made to form different times and rhythms by varying the rhythmical accent. See, for example, No. 11 of Cramer's second Book of Studies, which is seldom played correctly, and in which the metrical accent must be distinctly marked to preserve both time and rhythm.

It often happens that the initial note of a rhythm takes an accent in one case and not in another. If followed by an exceptional syncopation, the last of a group, or of a trill, it throws the accent on to the second note of the rhythm (see page 79). For example, in the Andantino of the *Carneval de Venise* by Schulhoff, the initial F of the first rhythm receives the accent :—



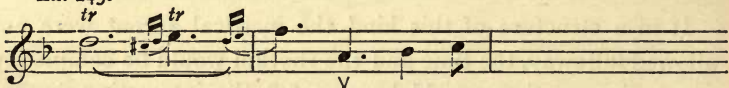
whilst in the second rhythm it does not, because it is followed by a deep syncopated note after a skip, which note receives the accent instead:—

Ex. 244.



In the third and fourth repetition of this same rhythm, the F is preceded by a trill, and serves as the final note and resolution. It must be connected with the trill, and thus loses the accent:—

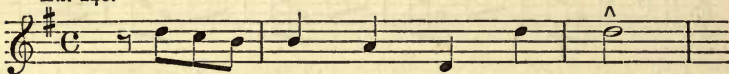
Ex. 245.



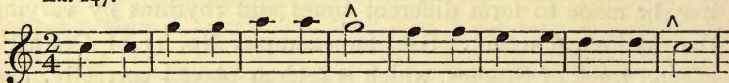
The Accent of the Final Note.

1. The last note of a masculine rhythm is accented: (a) If it is a *reiterated note*, or if it stands alone in the last bar:

Ex. 246.

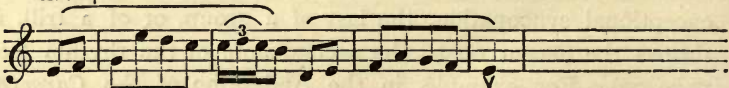


Ex. 247.



(b) If the rhythm which it terminates is *pendant* to a feminine rhythm; in this case it receives all the force and length of the notes which it replaces:

Ex. 248.



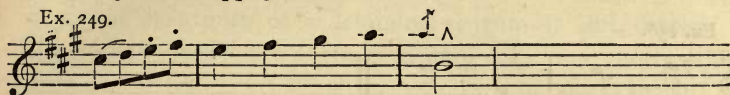
instead of—



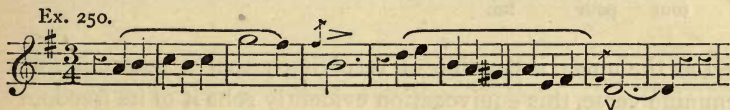
(c) If it proceeds accidentally by a wide descending interval,

in which case it is frequently preceded by an *acciaccatura*, incorrectly called *appogiatura* :

Ex. 249.



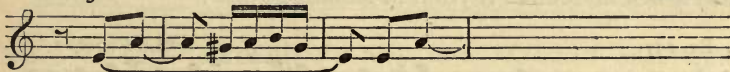
Ex. 250.



2. The last note of a masculine rhythm is unaccented: (a) If it is a short note, that is to say, if the next rhythm begins on the same or the next beat :

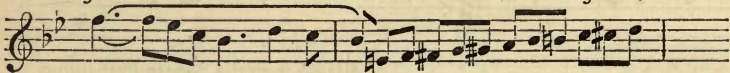
Ex. 251.

ROSSINI.



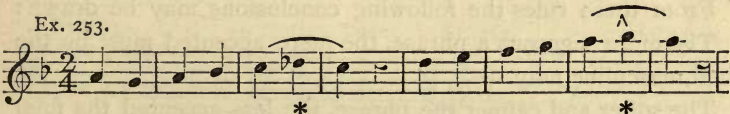
Ex. 252.

FIELD. 5th Nocturne.



See pages 4, 6, 12 of Thalberg's *Guillaume Tell*. Through a whole page the last note of the masculine rhythm is unaccented, because it is a short note, and is followed on the same beat by the initial note of the following rhythm :

Ex. 253.

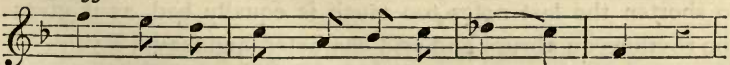


(b) If it is preceded by an expressive note (*note pathétique*);
(c) If the last note but one is an exceptionally long note, or is preceded by a long note, as :

Ex. 254.



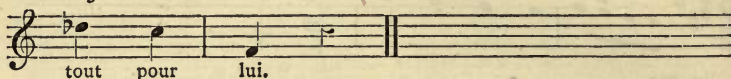
Ex. 255.



Que je vou - drais a - voir vos ai - les.

If a syllable is added to the last note but one, the rhythm becomes masculine—

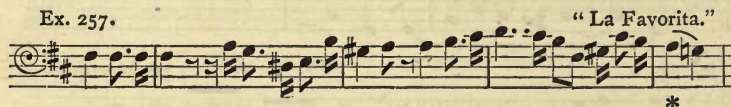
Ex. 256.



and as the music is capable of receiving either a masculine or feminine verse, this equivocation evidently robs it of its freedom and energy.

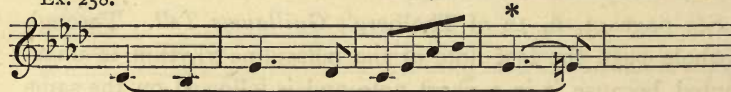
It often happens that the last note of a masculine rhythm is followed by a chromatic note serving as a codetta; in this case it is a masculine rhythm in feminine guise:

Ex. 257.



Ex. 258.

Adagio from the Sonate Pathétique.



From these rules the following conclusions may be drawn:

The more vigorous a phrase, the more accented must be the final masculine note.

The softer and calmer the phrase, the less accented the final masculine note.

The longer the last note of a masculine rhythm, the more accented it ought to be.

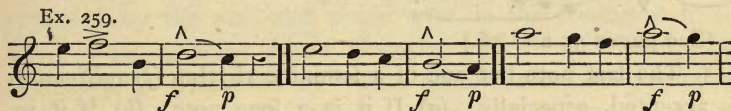
The shorter the last note of a rhythm, the less accented it ought to be.

Nothing is so disagreeable as a coarse and monotonous accentuation of the last notes of rhythms. On the other hand, to shorten the last notes too much is equally bad, as it gives the rhythms an abrupt and arid character, and leaves a void.

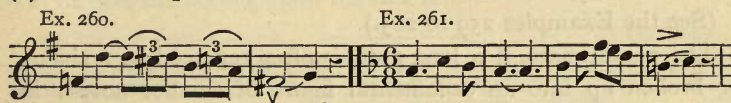
In this, as in all things, the player must be guided by common

sense and good taste. In dances and marches the final notes must, of course, be strongly marked.

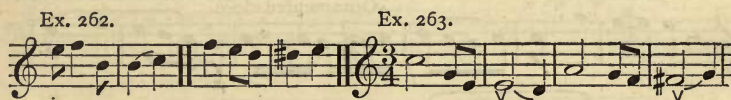
3. The last note of a feminine rhythm is unaccented; it should be connected with the preceding note, and gently raised at the same time: (a) When the penultimate note is long:



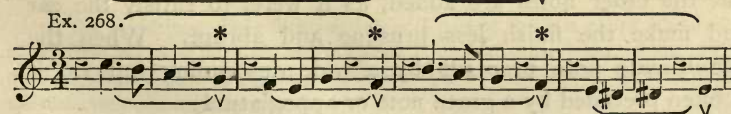
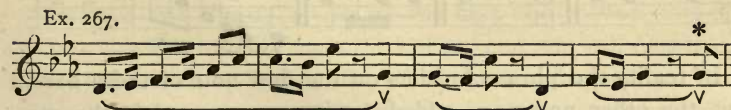
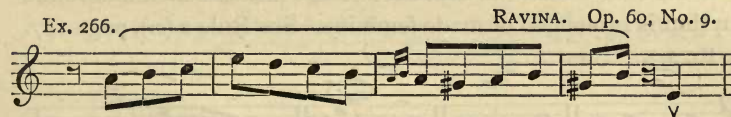
(b) When the penultimate note is chromatic:



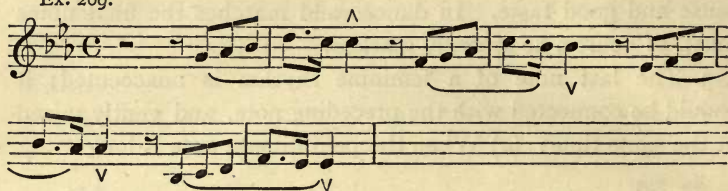
(c) When the penultimate note is a *reiterated* one, either diatonic or chromatic:



4. The last note of a feminine rhythm is accented: (a) If it is syncopated; (b) If it is preceded by a rest; (c) If it is a *reiterated note*; (d) If it is prolonged by the first note of the succeeding rhythm. Thus—



Ex. 269.



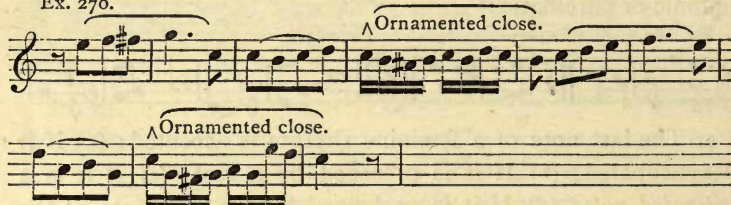
(See pages 55 and 56.)

5. The last note but one of a feminine rhythm (*penultimate*) is accented, especially: (a) If it is a long note; (b) If it is chromatic; (c) If it is a *reiterated note*.

(See the Examples 259 to 263.)

The penultimate, if a long note, is often replaced by a shake, or broken up into an ornamental figure of smaller notes; in that case the accent should be upon the first note of the figure.

Ex. 270.



Ex. 271.



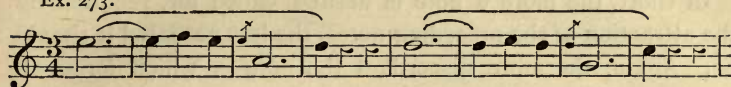
It is the same when the first note of the last bar of a masculine rhythm is prolonged or made feminine. See Rule 2 (c.), page 117.

Ex. 272.



In reality the phrase finishes on the first note of these bars, but the other notes are added, as it were, to satisfy the ear and make the finish less brusque and abrupt. When the penultimate note proceeds by a wide descending interval it is often preceded by a grace note or appoggiatura:

Ex. 273.



The reason the penultimate note of a feminine rhythm should be accented is that it delays the note which is expected by the ear, and would give it the feeling of final rest. Now a delay is an obstacle, and therefore force is necessary to overcome it. The penultimate note may be omitted, and then the rhythm becomes masculine again and throws the accent upon the last note :*

Ex. 274.

GOUNOD.



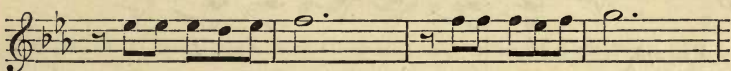
instead of—



Ex. 275.



instead of—



The first of these phrases might be reduced as follows :

Ex. 276.



(See Examples 118, 119.)

Omit the last chord but one in the first and second bars of the introduction to the *Sonate Pathétique*, and you will find that all the expression and originality of the phrases is gone.

* If the penultimate note forms an integral part of the last chord (the final chord) the last note may be omitted; but if, on the other hand, it not only does not form a part of the last chord but is a note foreign to it, then this penultimate note may be omitted.

In short, the more a note is desired, called for, required by the attraction of the preceding notes, the less accented it should be. Again, the more discordant the note is which forms an obstacle to the one desired by the ear, the more complex it is as a *reiteration*, a *suspension*, a *discord*, a chromatic note, or long note, &c., the more accent and emphasis does it require. In reality these accents are the *expressive accents*, and it is as if the ear could not accept them unless violently enforced upon it.

Moreover, a penultimate note of great length may be replaced by a number of notes, and therefore takes to itself all the force of these omitted or implied notes, in the place of which it stands.

(See the seven previous Examples.)

The Accent of Sections.

The first note of a section is accented, and the last unaccented, in whatever part of the bar or beat it may occur. Even in dance music the final note of a section is unaccented, though it may fall at the beginning of a bar:*

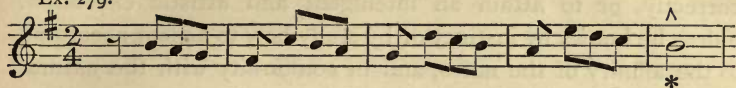
Ex. 277. SPINDLER, "Hussarenritt."

Ex. 278.

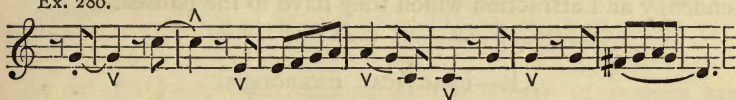
See the "Faust" waltz by Gounod, the "Juif errant" by Burgmüller, "Les Roses," by Metra, "Les Traineaux," mazurka by Ascher, &c., in which, throughout entire pages, the first note of the bar is unaccented because it is the end of the section or the rhythm. However, if the last note of a section is a syncopation or *reiterated note*, or if it takes up the whole bar, it is accented:

* This fact explains why artists so often play dance music badly; they sacrifice the metrical accents too much to the rhythmical, and do not sufficiently mark the first note of each bar.

Ex. 279.



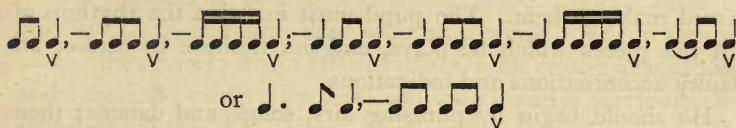
Ex. 280.



Ex. 281.



The first and last notes of a simple section, therefore, have the property of destroying the metrical accent. Thus, in the two first examples of this paragraph, the first note of each bar is not accented, whilst the last is so. Passages of this kind offer a certain difficulty on the piano to well-trained pupils, who find it hard to play against the time. Lastly, we must not forget that the last note of metrical figures like the following is loud :



(See pages 71 and 104), and that the last note of a rhythm must be followed by a rest, unless it is accompanied by a pedal point, or by the word *tenuto*, or is slurred to the following note :



No apology is needed for the length of this chapter, seeing the immense importance of rhythms. The multiplicity of aspects under which the subject has been treated will convince the reader of this. No one can hope to compose or write

correctly, or to attain an intelligent and artistic execution, unless he knows by instinct or by study how to accent according to the affinity of the notes, and in conformity with the natural tendency and attraction which they have to the pauses.

XI.—PRACTICAL EXERCISES.

THE attention of the pupil must from the very first be directed to rhythms, that is to say, to the periodical recurrence of groups of bars—two and two, four and four, eight and eight—containing the same notes, or notes of the same value, and forming symmetrical designs. As soon as he understands the rhythmical phrases clearly enough to discern a thought or a musical unit in a group of sounds, he must be familiarized with the sections; therefore after he has played a certain number of tunes without paying attention to the sections, he must repeat them and mark the sections in each. He must be taught where and when to make use of them, and above all where and when to avoid making them. The pupil must examine the rhythms of all the pieces which he plays, and not hesitate to correct all faulty accentuations and indications.

He should begin by phrasing airs, songs, and dances; then go on to pieces and studies. He should often be made to mark the rhythms and sections in songs and airs, after carefully hiding the words, and subsequently compare his rhythmical annotation with that which results from the words. It is said that one of the greatest pianists spent three years in Italy simply in learning how to phrase, and yet even he is not entirely exempt from faults of rhythmical accentuation. If the pupil devotes a sufficiently close and attentive study to this chapter, by reading, copying, and making a summary of it, he may possibly not have to go to Italy to acquire the knowledge and feeling of rhythm; by the help of any good method and a few months of study he will gain a complete knowledge of rhythms, sections, prosody, musical phraseology, and rhythmical accentuation.

CHAPTER VI.

ON EXPRESSIVE ACCENTUATION.

So far we have been moving in the sphere of *instinct* and *intelligence*. It is, therefore, not surprising that we have been able to reduce the theory of accents, whether metrical or rhythmical, recurring always at regular intervals, and separated by unaccented notes, to a purely mechanical system. We now enter upon the domain of *sentiment*. The *expressive accent*, to be felt and rendered, demands a soul, and is, above all, a sign of the true artist. It might more justly be called the *poetic accent*, for it certainly supplies the poetic colouring to many compositions. The more expressive elements in a work—such as *reiterated* notes, auxiliary notes, isolated syncopations, chromatic intervals, &c.—the more poetic it is.

The expressive accent is not subjected to any kind of regularity. It can take possession of a single note, or several consecutive notes; it can fall anywhere, both on the unaccented and accented beats, on the final and initial note of rhythms. Its essential character is defined by the single term *the unexpected*. But, whatever its position, it will provoke the most delicate yet effective contrasts. The artist is carried away by its persistent energy, and expresses his emotions, not only by an increase of force and tone, but also by a quickening of time, necessarily followed by a reaction, in a corresponding diminution of tone and pace, which produces the most powerful and poetic effects.

The complex nature of this accent requires three terms to denote the three simultaneous phenomena connected with one and the same principle: the *expressive accent* proper, the *emotional element*, and *nuances*. A chapter will be devoted to each of these separately. Let us first briefly recall the theory established on page 6 to guide us in the search for

those notes which are more especially calculated to impress us by their *expressive* nature.

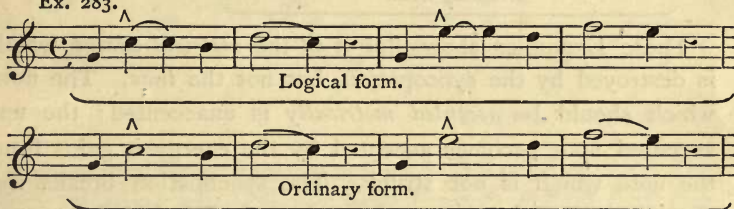
Modern music is composed of three principal elements: first, the *Scale* in its two modes; second, *Time*; third, *Rhythm*. By these three elements our musical instinct becomes impregnated with the threefold need for *attraction*, *regularity*, and *symmetry*, and accustomed to a narrow yet uniform system of logic. We have no sooner become aware of a group of sounds subject to the laws of tonality, of time and *rhythm*, before we begin to anticipate and desire the succession of an analogous group; or in other words, hardly has the ear become aware of the first rhythm of an air before it anticipates and desires a similar rhythm in the same key and with the same arrangement of notes. Thus, every time that a note or notes, foreign to the original key, present themselves—notes capable of displacing the tonic, changing the key, or delaying the final close, and imposing other desires and attractions upon the ear—every time that these irregular and unexpected notes appear and break the regularity of the metrical accent, or destroy the symmetry of the first rhythmical design, they have, so to speak, to be forced upon us, and consequently produce a startling impression. The first impulse is to regard these notes as false, but we soon feel that they are in accordance with the laws of tonality, key, time, and rhythm, and that they only lead to a new key, a new centre of attraction, or a new rhythmical design, and must be accepted. The artist will, therefore, manifest his impressions by more powerful tone and greater animation, followed by exhaustion and languor.

We will now go through these irregularities and exceptions one by one, and examine into the manner of their appearance and their effects. As we write less for artists than for students, we need not be afraid of entering into the details necessary to accustom the reader to a minute analysis, and to prove to him that the poetry, expression, and life of a composition often depend upon some imperceptible and apparently insignificant fact.

I.—METRICAL EXCEPTIONS.*

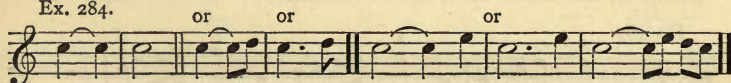
The principal exception to metrical accentuation is syncopation. Syncopation is produced when an unaccented note is prolonged into an accented one; it is the last note of a bar, beat, or fraction of a beat prolonged during the first note of the following bar, beat, or fraction of a beat:

Ex. 283.

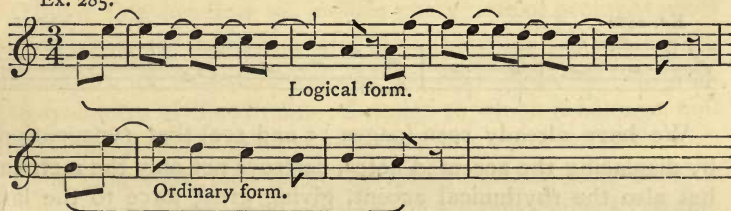


It must be recognised that there is a great difference between *syncopation* and *prolongation*. The latter is simply a note on an accented beat, or on part of an accented beat prolonged:

Ex. 284.



Ex. 285.



* It is evident that the exceptional must be distinguished from the normal. Musical notation depicts what is exceptional in an admirable manner. Nothing can escape the experienced eye; neither the short or long notes, nor their ascending or descending, parallel or contrary motion, the multiplicity of the different parts, the interruption of the sequences, the wideness of the intervals, the destruction of the key or mode by the occurrence of accidentals, &c. It is only the augmented fourth F—B \sharp and the diminished fifth B \sharp —F which are not well depicted. The other augmented or diminished intervals are the consequence of the preceding note, admirably characterised by the presence of a sharp or flat. See Lussy's "Histoire de la Notation Musicale," page 189, &c.

Ex. 286.

Logical form.

Ordinary form.

These Examples show that it is the *metrical accent* which is destroyed by the syncopation, but not the *time*. The note which should be *accented metrically* is unaccented; the unaccented note becomes accented by the energy it gains from the note which is not struck. The syncopation breaks the regularity of the metrical accent. In triple time the note representing the second beat produces the effect of a syncopation if it is prolonged. This is probably the reason why, in this time, the third beat has been taken for an accented beat :

Ex. 287.

Ex. 288. VERDI.

We have already seen (pages 55 and 120) that syncopation, by displacing the accented notes, destroys not only the metrical but also the rhythmical accent, giving great force to the last note of a feminine rhythm, which is naturally unaccented :

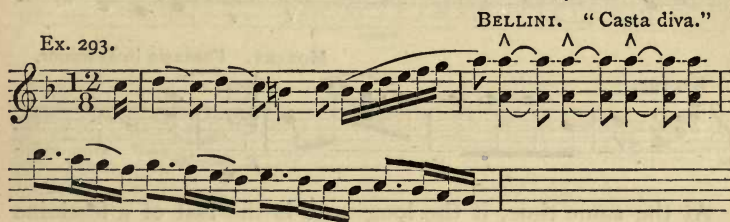
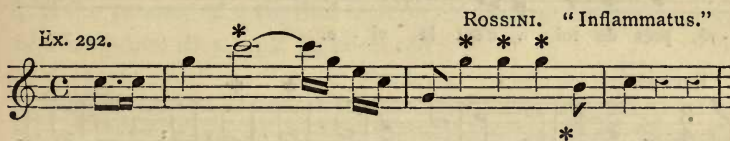
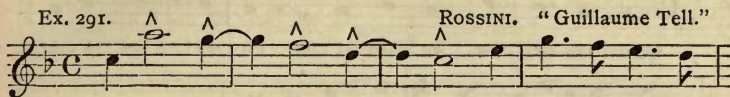
Ex. 289. for DONIZETTI.

Syncope.

Ex. 290. for MÉHUL.

Syncope.

The syncopation gains in force and energy when it is repeated several times :



II.—RHYTHMICAL EXCEPTIONS.

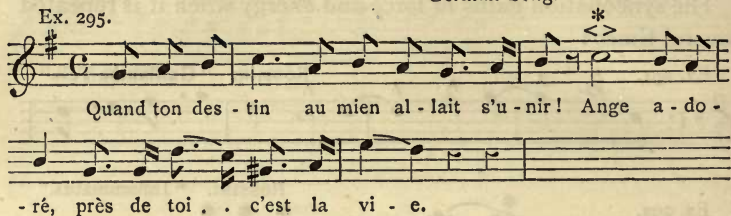
Under this heading we include every note or group of notes which by its exceptional length, by its ascending or descending motion, by its consecutive or disjunct movement, etc., destroys the symmetry of the rhythmical design to which it belongs, and thus forms a contrast to the notes which precede or follow it.

If a long note follows by exception several short ones, it acquires great force, and will produce a crescendo, a *vibrato* :

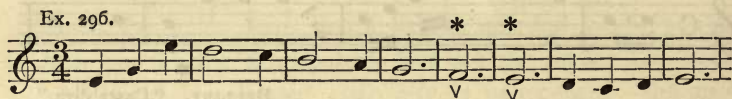


German Song. "L'Absence."

Ex. 295.



Ex. 296.



MOZART. Fantasia in D minor.

Ex. 297.



At the same time, if the long note is the last of a feminine rhythm, it must not be accented.

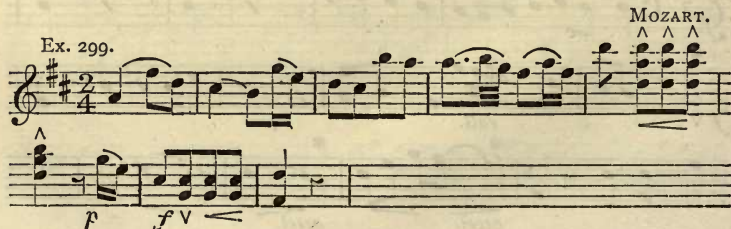
If this long note acquires force and thus modifies the *tempo*, there is all the more reason for strongly accenting a note which is exceptionally repeated several times running. Evidently these notes represent an intentional and very great increase of power, especially when they are syncopated notes. The two following examples have D# and C# repeated four times, and these require all the force which the instrument can give them:

Ex. 298.



MOZART.

Ex. 299.



(See "O bel ange," "Lucia"; "Pour tant d'amour," "Favorita"; and the Example from Bellini, No. 293.)

Ex. 300. ROSSINI. "Guillaume Tell."

If the *pendant* of a rhythm introduces short notes in the place of a long one, they must be accented :

Ex. 301. DONIZETTI. "Figlia del Reggimento."

Ex. 302. VERDI. "Trovatore."

Ex. 303. PAER.

O sa-lu - ta - ris, O sa-lu - ta-ris hos - ti - a.

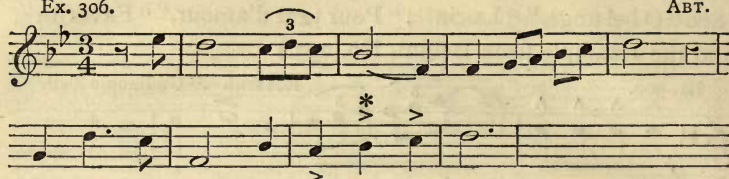
Ex. 304.

If a bar of ascending notes, with one note to a beat, occurs by exception in a phrase composed of minims, crotchets, quavers, or semiquavers, these notes must be accented :

Ex. 305. MEYERBEER.

Ex. 306.

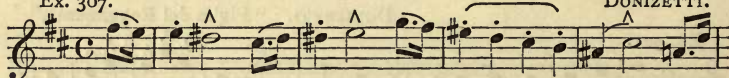
ABT.



When the bar consists of descending notes, these, in a similar case, require great elasticity :

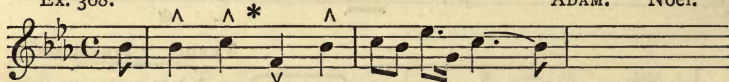
Ex. 307.

DONIZETTI.



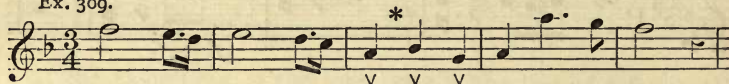
Ex. 308.

ADAM. "Noel."



Ex. 309.

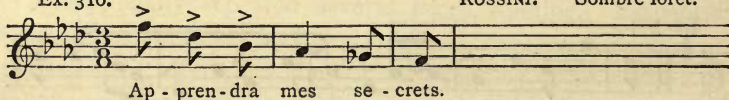
VERDI. "Traviata."



These exceptional notes specially require an accent when they proceed by skips, if the preceding and following notes succeed one another by consecutive motion :

Ex. 310.

ROSSINI. "Sombre forêt."



Ap - pren - dra mes se - crets.

Ex. 311.

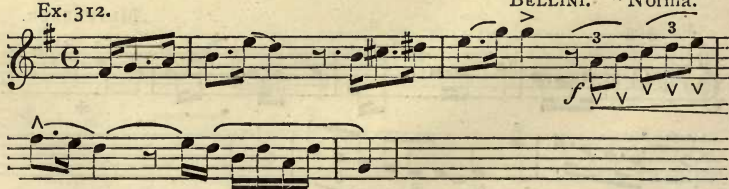
BEETHOVEN. Septuor.



Notes which by exception form triplets, must be accented, especially if they occur at the end of a phrase. (See Example, from Meyerbeer, No. 227.)

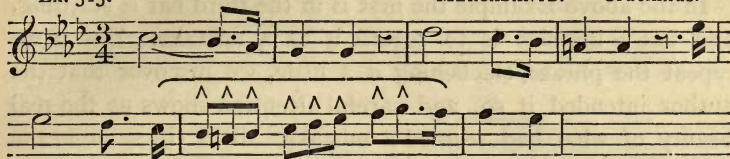
Ex. 312.

BELLINI. "Norma."



Ex. 313.

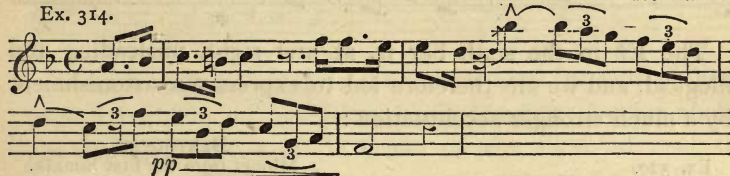
MERCADANTE. "Crucifixus."



If these triplets or short notes are of a uniform descending figure (a sort of cascade) at the end of a rhythm, they must not be accented :

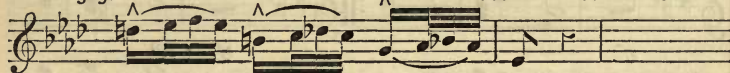
Ex. 314.

BELLINI. "Norma."



Ex. 315.

ROSSINI. "Sombre forêt."



Ex. 316.

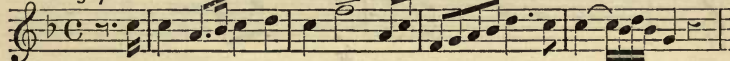
BELLINI. "Norma."



An embellishment figure replacing a long penultimate note must not be accented. (See Rhythmical Accent, pages 54 and 121.)

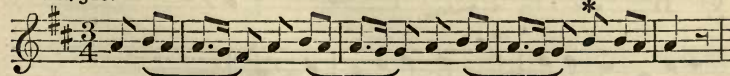
Ex. 317.

Embellishment.



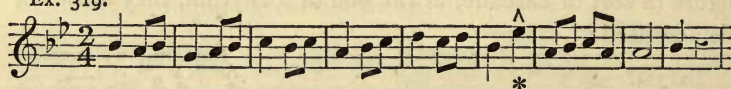
An accent must be given to the notes of the second rhythm when they are by exception higher, or when they proceed by wider intervals than those which form the *pendant* to them in the first rhythm:

Ex. 318.



In the above Example the first B in the third bar is startling, and one's impulse is to regard it as a mistake. But if we repeat the phrase, slackening it a little, we discover that the author intended it so, and careful attention shows us the real beauty of what had seemed a mistake. It is the same in the following:

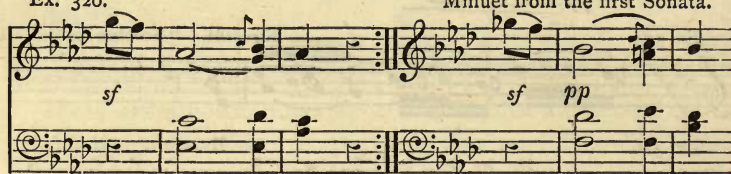
Ex. 319.



The E \flat in the sixth bar is, at first sight, misleading and illogical, and we are therefore led to express our astonishment by a much stronger accentuation:

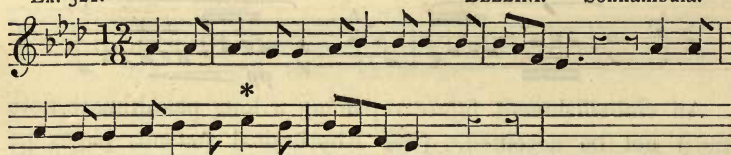
Ex. 320.

BEETHOVEN.
Minuet from the first Sonata.



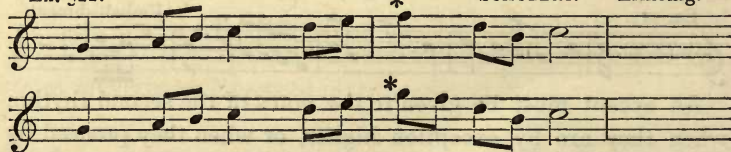
Ex. 321.

BELLINI. "Sonnambula."



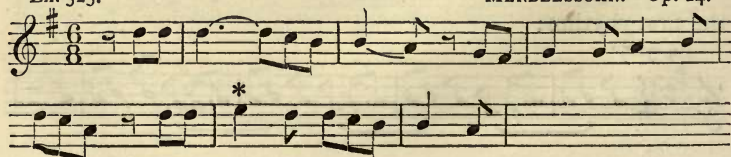
Ex. 322.

SCHUBERT. "Erlkönig."



Ex. 323.

MENDELSSOHN. Op. 14.

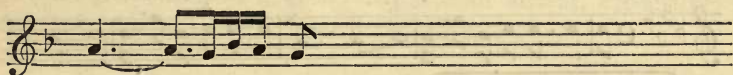


Ex. 324.

BELLINI. "Norma."



instead of—



Accents must be given to the *forcible notes* (*notes d'élan*) (see page 61) which, on repetition, begin the first rhythm on the unaccented beat: 1. If it began on the accented beat the first time; 2. If the notes are more numerous; 3. If they proceed in a different motion. (See example Leybach, No. 237):

Ex. 325.

FIELD. 5th Nocturne.



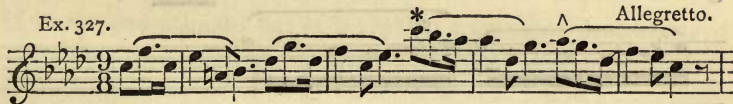
Ex. 326.

REISSIGER. "Weber's Last Waltz."



Ex. 327.

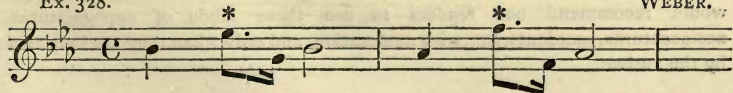
Allegretto.



A high note rising by a wide ascending interval must be accented, especially if it is preceded by notes which succeed each other in consecutive motion, or by the *forcible notes* (*notes d'élan*) just referred to:

Ex. 328.

WEBER.



Ex. 329. MEYERBEER. (See Ex. 305.)

Ex. 330. ABT.

Ex. 331. GOUNOD. "Faust."

(See the two Rossini examples, Nos. 291, 292.)

Every note preceded by grace notes is accented; but if these occur before the last note of a *feminine rhythm*, that note must not be accented.* (See page 59):

Ex. 332. WEYRAUCH. "Adieu."

Ex. 333. LYSBERG.

* These small notes are generally used: 1. Before the higher auxiliary note, especially at the end of a rhythm (see page 139); 2. Before the note which precedes the lower auxiliary note, falling at the beginning of a beat; 3. Before a *reiterated note* or any other *expressive note* falling on the last beat of the penultimate bar of masculine rhythms; 4. Before the note which proceeds by a wide ascending or descending interval. (See page 120.) We would recommend our readers to use these kinds of appoggiaturas, acciaccaturas, mordents, &c., with moderation, and only when they are indicated by the author.

Ex. 334. DONIZETTI. "Com' é gentil."

The highest note of a group requires an accent, especially when it begins a rhythm. (See page 114):

Ex. 335. SCHULHOFF.

If the highest note is followed by notes of equal length, descending by consecutive motion as in the last bar of the preceding example, it is slurred, and the notes following are detached, especially if they occur in the second rhythm:

Ex. 336. VERDI.

Ex. 337. SCHULHOFF.

If in the penultimate bar of a rhythm a group of descending notes occurs by exception, the first and highest must be slurred, and great elasticity must be given to those that follow:

Ex. 338. CAMPANA. "Vivre sans toi."

Ex. 339.

GOUNOD. "Faust."

Sa-lut, demeure chaste et pu - re, Sa - lut de-meure chaste et
pu - re, OÙ se - de - vi - ne la pré - sen - ce.

LITOLFF. "Chant de la fileuse."

Ex. 340.

The highest note of an ascending figure must also be slurred if the note which follows it is the same value and one degree lower in the scale, or if the next note makes a long descending interval :

Ex. 341.

SCHULHOFF.

LEYBACH, 2nd Nocturne.

Ex. 342.

Bad. Good.

RAVINA. "Douce Pensée."

Ex. 343.

The effect of the slurred note ought to be something like that of an india-rubber ball thrown briskly down and making a series of bounds, each one less than the last. To produce this effect on the piano the following rules must be observed: 1. Keep the finger on the note which precedes the high note which has to be slurred, and raise the two notes simultaneously with a sliding motion; 2. The higher note must not be struck loudly; 3. It must only be held for half its value and followed by a rest; 4. The following note must be delayed; 5. The two or three notes which follow that which succeeds the highest must be played with elasticity and delicacy, and slightly hurried. Of course this must be done with the greatest precaution, and can only be applied to *genre* music, such as Nocturnes, *Rêveries*, Caprices, &c.

Every exceptional occurrence of the *reiterated note* requires the *expressive accent*. (See pages 73 and 107):

Ex. 344. BEETHOVEN. Adagio of the first Sonata.

Ex. 345. Ditto.

Ex. 346. STRADELLA.

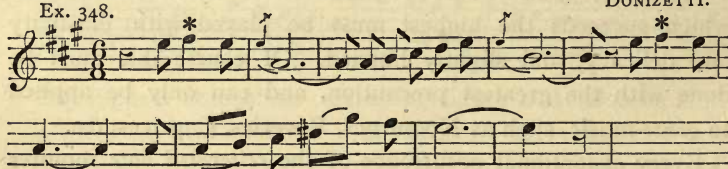
Ex. 347.

BEETHOVEN. Adagio of the
"Sonate Pathétique."

But the note which before all others requires the *expressive accent* is the higher auxiliary note: 1. If it falls at the beginning of a rhythm; 2. If it is a longer note than the preceding; 3. If it falls on the penultimate beat of a rhythm; 4. If it comes after a rest:*

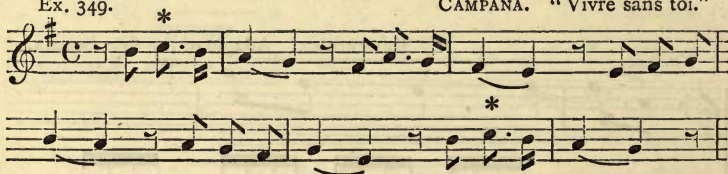
Ex. 348.

DONIZETTI.



Ex. 349.

CAMPANA. "Vivre sans toi."



Ex. 350.

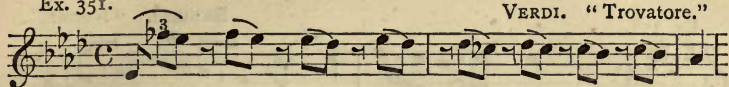
GOUNOD. "Faust."



* We should call the *higher auxiliary note* (*voisine aiguë*) a D between two Cs: C, D, C; an E preceded and followed by a D, &c. The *lower auxiliary note* (*voisine grave*) is a C between two Ds: D, C, D; a G preceded and followed by an A, &c. The *higher auxiliary note* is often followed, but not preceded, by a *lower note*. (See the Verdi Example, No. 351.) The *higher auxiliary note*, as well as the *highest note*, seem to suggest the *expressive accent* even in plain-song. (See the *Dies iræ*.)

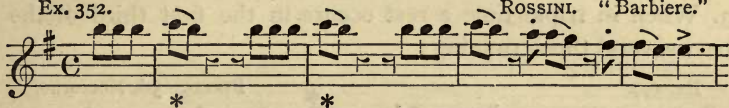
Ex. 351.

VERDI. "Trovatore."



Ex. 352.

ROSSINI. "Barbiere."

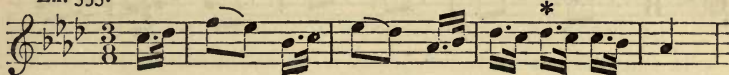


(See the introduction to the Invitation à la Valse and the Rossini Example, No. 362.)

The higher auxiliary note must be accented with special force when it is repeated several times consecutively:

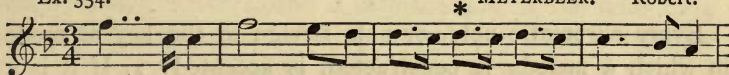
Ex. 353.

ROSSINI. "Guillaume Tell."



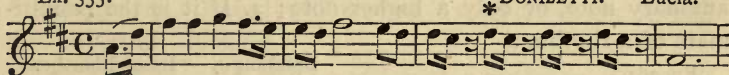
Ex. 354.

MEYERBEER. "Robert."



Ex. 355.

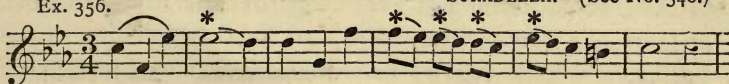
DONIZETTI. "Lucia."



In the above case the expressive accent becomes in reality *emphatic*, and there is something mournful, oppressed, and stifled about it. The principal cases where the *expressive accent* takes this emphatic character are: 1. When the *reiterated note* occurs by exception several times consecutively:

Ex. 356.

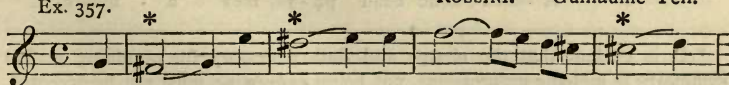
STRADELLA. (See No. 346.)



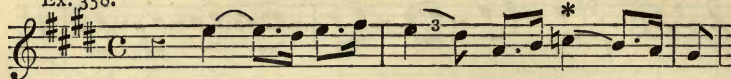
2. When the penultimate of a feminine rhythm is the higher or lower auxiliary note, chromatic and not diatonic:

Ex. 357.

ROSSINI. "Guillaume Tell."



Ex. 358. BELLINI. "Norma."

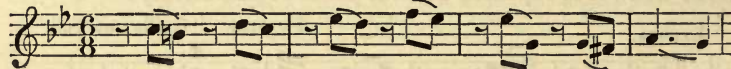


3. When in triple time a rest occurs in the first third of the beat several times running ;

Ex. 359. FIELD. 5th Nocturne.



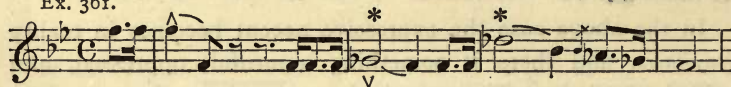
Ex. 360. BEETHOVEN.
"La Molinara," 4th Variation.



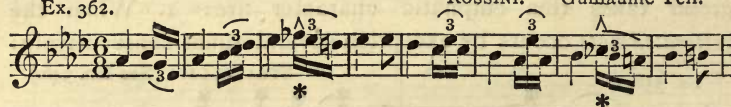
III.—EXCEPTIONS IN TONALITY AND MODE.

Every chromatic note, or note foreign to the key or mode in which a melody is constructed, is accented: 1. If it is a long note ; 2. If, being a long note, it is also a higher or lower auxiliary note, or only a higher note ; 3. If it is the penultimate of a rhythm : *

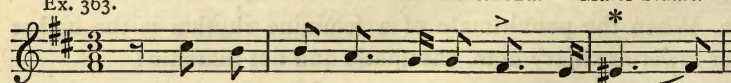
Ex. 361. BOIELDIEU. "Dame Blanche."



Ex. 362. ROSSINI. "Guillaume Tell."

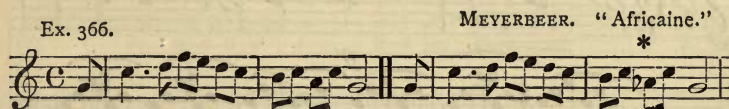
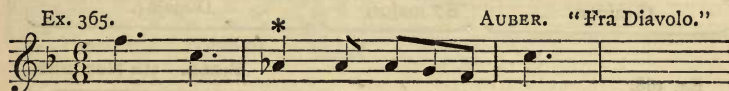
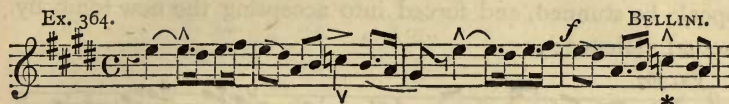


Ex. 363. NIEDERMEYER. "Marie Stuart."



A - dieu donc beau pa - ys, mes a - mours.

* It is evident that the sharps and flats necessary for obtaining perfect symmetry in melodic progressions, not being *expressive*, must not be accented.



(See the last bar but one of Mignon's song, A. Thomas.)

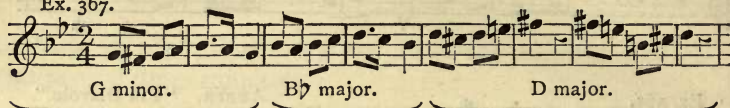
Short chromatic notes in a group, whether in the form of a scale or an arpeggio, must not be accented. Every note and every passage which causes a displacement of the *tonic* or a change of mode must be accented. Under this heading is included every modulation which cannot take place without introducing at least one new sharp or flat into the melody or accompaniment. But it will be best to devote a few special remarks to this subject.*

Modulation means a change of tonic or mode, or of both at once; it deprives the notes of their functions and imposes others upon them; it gives us a new resting point or centre of attraction; it startles our musical ear by robbing it of the notes which it desires and which would satisfy it logically, and forcing others upon it. This substitution, evidently, cannot take place without a struggle. We feel unwilling to yield to the attraction of the new *tonic* without resistance, and cling to the original key until we are carried away, willing or unwilling, into the orbit of the new one (see page 9). The more distant it is—that is to say, the more strange notes are introduced by the new key—the greater efforts are required in the modulation. If the change be too distant or too abrupt the ear must, so to

* See the chapter on Modulations (page 65) in our "Exercises de Piano."

speak, be stunned, and forced into accepting the new tonic by actual violence :

Ex. 367.



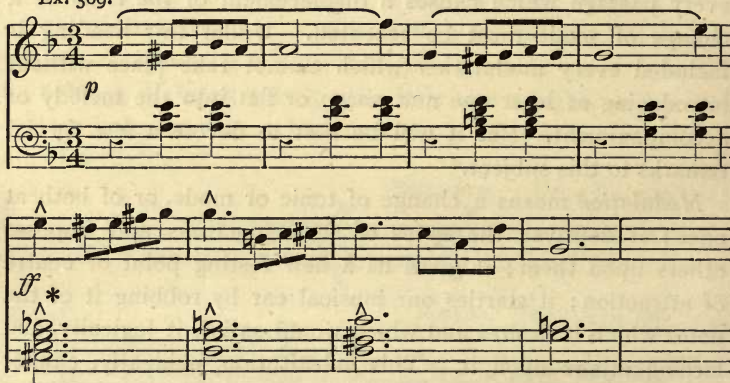
Ex. 368.

FIELD. 5th Nocturne.



Ex. 369.

AUBER. "Un Jour de Bonheur."

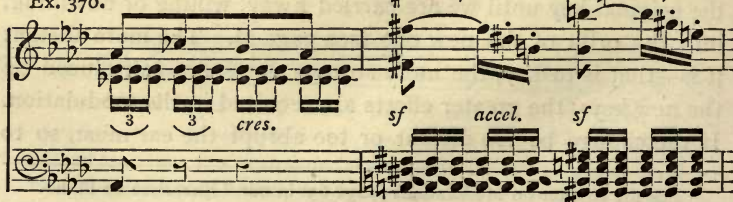


BEETHOVEN. Adagio from the "Sonate Pathétique."

Ex. 370.

F# for Gb.

Bb for Cb.



E♭ for F♭.

ff *rall.* *ff*

Ex. 371.

mf

ff *rall.*

In this example the modulation is from G minor to its relative B♭ major. We are not only deprived of the key and mode to which we are accustomed, but threatened with that of B♭, with which that of the preceding phrase has no affinity. The chord of the augmented sixth, G♭, B♭, D♭, E♭, in the fifth bar, consists (on the pianoforte) of the same keys as those of the chord of the dominant seventh of B♭, naturally resolving on F♯, B♭, D♯, though the chord G♭, B♭, D♭, E♭, really throws us into B♭, a semitone lower than B♭ (see page 156).

It is impossible not to feel startled by such abrupt changes. They produce the same effect æsthetically as would be produced physically if we were suddenly transported from Sicily to Siberia.

Notes forming augmented or diminished intervals, though normally belonging to the minor mode, must be accented when they are long. Thus, augmented seconds, fifths, and sixths, or diminished thirds, fourths, and sevenths, must all be accented. So also with the augmented fourth, F—B, and the diminished fifth, B—F, though these two intervals belong equally to the major and minor modes : *

Ex. 372.

Augmented 2nds.

Diminished 7ths.

Augmented 5th. Diminished 4th. Augmented 6th.

Diminished 3rd. Minor 5th. Major 4th.

Ex. 373.

"Casta Diva" ("Norma").

Maj. 4th. Dim. 3rd.

* The explanation of this fact is perfectly simple: there is only one augmented fourth and one diminished fifth in the major scale; therefore these intervals, occurring less frequently, make all the more impression on us. The two extreme notes of these intervals are the types of the sharps and flats; B is the model of the sharps, F is that of the flats.

NIEDERMEYER. "Le Lac."

Ex. 374.

Dim. 3rd. $E\flat - C\sharp$ Augm. 2nd. $C\sharp - B\flat$

Que le bruit des ra-meurs qui frap-pa-ient en ca-
den-ce Tes flots . . har-mo-ni-eux . .

ROSSINI. "Guillaume Tell."

Ex. 375.

Dim. 3rd. $F\flat - D\sharp$

Dim. 3rd. $C\flat - A\sharp$

Guillaume Tell.

SCHUBERT. Sérénade.

Ex. 376.

Dim. 4th. $C\sharp - F\sharp$

Sérénade.

NIEDERMEYER. "Marie Stuart."

Ex. 377.

Dim. 7th. $B\flat - C\sharp$

Marie Stuart.

If the chromatic notes and the diminished and augmented intervals, though belonging to the minor scale, have to be strongly marked, so much the more is this the case with *enharmonic* passages. In these the voice would seem almost to exhaust itself in its efforts to cling to the vanishing tonality, see Victor Massé's air from "Pygmalion." Also—

Ex. 378.

MERCADANTE.

Enharmonic.

Et ex Pa - tre na - tum an - te om - ni - a

Enharmonic.

sæ - cu - la, De - um de De - o, Lu - men de

BEETHOVEN. Adagio from the "Sonate Pathétique."

Ex. 379.

F# for Gb.

Bb for Cb.

cres. sf accel. sf

Eb for Fb.

rall. sf

In this passage, one of the grandest and the most sublime in music, Beethoven modulates enharmonically from the softest to the most energetic key which the system of temperament can produce on the piano, namely, from A \flat minor to E major. Apparently there is no kind of connection or affinity between these two keys, but on the piano E is represented by the same key or note as F \flat , and F \flat is the minor submediant of A \flat , and this modulation to the submediant is very frequent, though the new key into which we modulate has four flats more, or four sharps less, than the former key. The transition is possible because the two chief notes (the tonic and the dominant) of the new key are the minor mediant and submediant in the preceding one.

IV.—HARMONIC EXCEPTIONS.

It is indispensable to have some knowledge of harmony to be able to understand this chapter, and we recommend our readers to look at the chapter on the Harmonic scale at page 49 of our *Exercises de Piano*, adding here a short *resumé* of it.

We call a scale harmonic when the notes of a major or minor scale are placed one above another at intervals of a third; thus the harmonic scale of C major would be C, E, G, B, D, F, A, C; that of C minor, C, E \flat , G, B, D, F, A \flat , C. The harmonic scale is excessively useful for finding the chords which are used in any scale or key. Thus if a piece is in C major, the chords used almost exclusively are C, E, G; G, B, D; F, A, C, or F, A, D. When the piece is in A minor the chords most used are A, C, E; E, G \sharp , B, D; D, F, A, or D, F, B. The harmonic scale, starting from the lower tonic, thus furnishes all the chords most in use.

Take the first three notes of the harmonic scale; they form the common chord or triad, the first and chief chord of the scale, the chord which concludes a piece, and gives the ear the feeling of perfect rest.

If we take the third or last note of the first chord as a fundamental bass, and add the three next harmonic notes, we get G, B, D, F, the chord of the dominant seventh, the second in

importance. This chord has four notes, and is almost always the last chord but one in a piece. It fills the ear with the desire to hear the tonic chord, because it is a discord, the seventh, and a discord cannot give the feeling of final rest. If we take the fourth or last note of the second chord as a fundamental note and add the last two notes of the harmonic scale, we get F, A, C, the chord of the subdominant, the third in importance. Besides these three chords, we often meet with a fourth—the first inversion of the chord on the supertonic. For example, in C major, F, A, D, first inversion of D, F, A; in A minor, D, F, B. This fourth chord is formed by substituting the next higher diatonic note for the last note of the third chord. Thus in the scale of C, the C of the third chord, F, A, C, is replaced by the D, which, with the two first notes of the third chord, forms the fourth one, F, A, D. In the scale of D, the D is replaced by E, and in that of E, the E becomes F \sharp , &c. In the key of D the four chief chords are: first chord, D, F \sharp , A; second chord, A, C \sharp , E, G; third chord, G, B, D; fourth chord, G, B, E. For the scale of E: E, G \sharp , B (common chord); B, D \sharp , F \sharp , A; A, C \sharp , E; A, C \sharp , F \sharp , and the same with all the other scales.

These four chords are almost the only ones used in simple elementary compositions, whether in their original positions or inverted, and in both the major and minor modes. They are also the only chords which do not demand the expressive accent. All the others, especially if they are of long duration, require force. It cannot be otherwise. Those chords, comprehending as they do notes foreign to the key in which the air was introduced, play a more important part in another key, for they tend to displace the tonic.

Therefore every chord containing accidentals, sharps, flats, or naturals which do not belong to the key in which the air is written, is accented.*

* It is necessary to discover whether the accidentals are *chromatic*, that is to say, foreign to the key in which the phrase occurs, or if they are only the result

We will now go through the chords which contain chromatic notes and require accents :

1. *The chord of the seventh on the supertonic with chromatic alterations.*

We often meet with the fourth chord of which we spoke just now, altered chromatically, for example: F, A, D \sharp , or F \sharp , A, C, D \sharp , instead of F, A, D. Moreover, this chord often retains the highest note of our third chord, which makes a chord of the seventh on the supertonic. In this case it must be very strongly marked, especially if the notes are of great length. (Observe that the altered notes are the second and fourth of the diatonic scale—*i.e.*, in the key of C, D \sharp , and F \sharp):

Ex. 380.

BEETHOVEN. Op. 26;
4th variation, 15th bar.

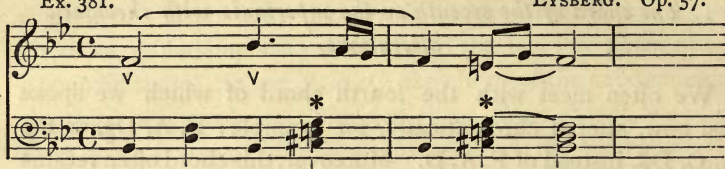
The first chord, we submit, is incorrectly written; it should be B \sharp instead of C \flat . It may be said that C \flat or B \sharp produce the same sound, and that, therefore, the manner of writing is of no importance. But this is wrong. In theory, as well as in

of a faulty signature. From this point of view the signature is of great importance, and composers are wrong to overlook the question. Every time that the key is changed and that a passage of a certain extent occurs in another key, not the original one, the signature should be changed for that of the key in which the passage is actually written. For instance, in the overture to "Zampa," which starts in D with two sharps, the Prayer is introduced in the key of B♭. The composer, by retaining the signature of D for these sixteen bars, is forced to use about a hundred flats and naturals, whereas if the signature were changed to that of B♭, not a single accidental would be required. In such cases as this the chords preceded by accidentals do not require forcing.

practice, a $B\sharp$ plays quite a different part to a $C\flat$; its resolution is quite different. It would be as inaccurate as to write the scale of $D\flat$ minor with $A\flat$, $A\sharp$, instead of $A\flat$, $B\flat$:

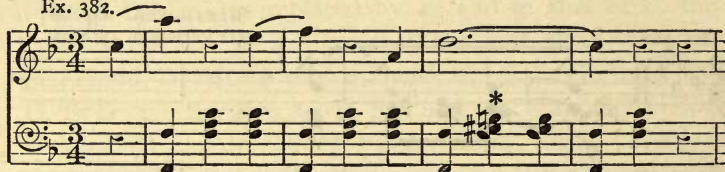
Ex. 381.

LYSBERG. Op. 57.



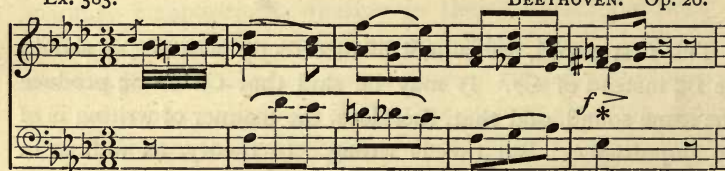
In the above example we have twice over our fourth chord chromatically altered. The chord of the seventh on the supertonic with double chromatic alteration is specially accented when it is both long and the last note but one of a feminine rhythm:

Ex. 382.



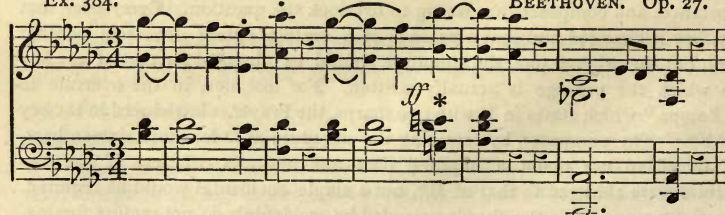
Ex. 383.

BEETHOVEN. Op. 26.



Ex. 384.

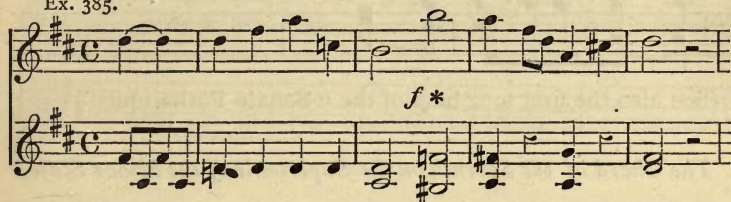
BEETHOVEN. Op. 27.



2. *The Chord of the Diminished Seventh.*

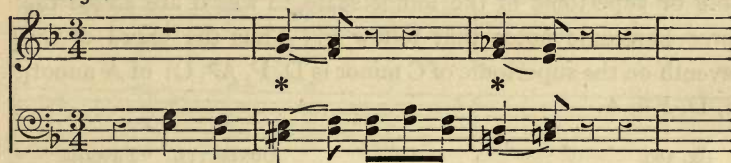
This chord has for its root or fundamental note the seventh note (the leading note of the minor scale), to which are added the three harmonic notes which follow it. Examples: chord of the diminished seventh of C minor, B \natural , D, F, A \flat ; of A minor: G \sharp , B, D, F \flat . It is called the diminished seventh from the interval between its lowest and its highest notes; for instance, from B \natural to A \flat , or from G \sharp to F \flat are diminished sevenths.

Ex. 385.



Ex. 386.

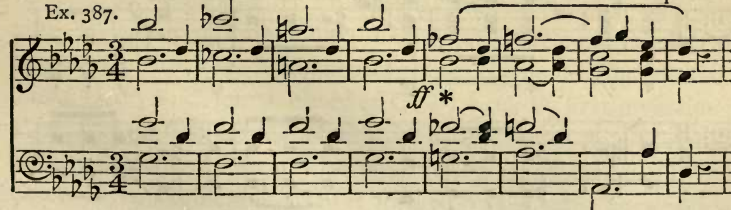
MOZART. Sonata in F.



The chord G \sharp , B, F \flat is actually a chord of the seventh on the supertonic of D, with double chromatic alterations, and not a chord of the diminished seventh of A minor, for A, D, F \sharp should be resolved into E \sharp , and not into F \flat . The same observation applies to the first chord of the fifth bar in the following Example:

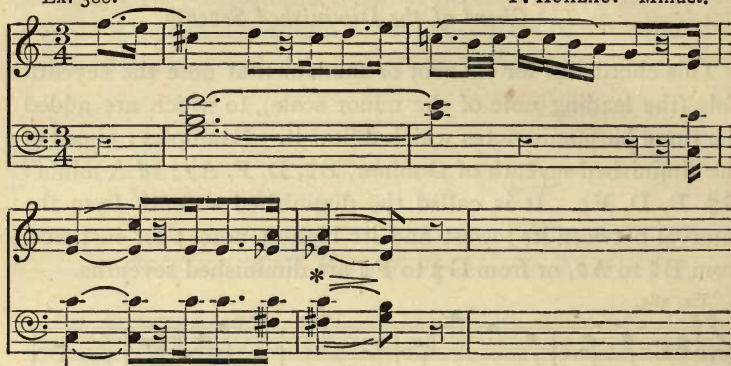
Ex. 387.

BEETHOVEN. Op. 26.



Ex. 388.

F. KUHLAU. Minuet.



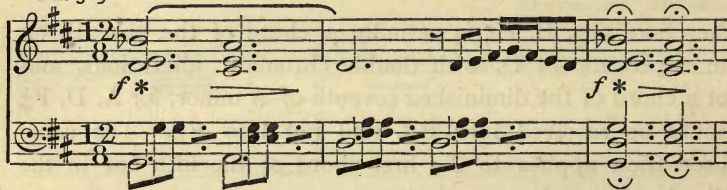
(See also the first four bars of the "Sonate Pathétique.")

3. *The Chord of the Seventh on the Supertonic of the Minor Scale.*

This chord has for its root or fundamental note the second note or supertonic of the minor scale, to which are added the three harmonic notes that follow it. Thus the chord of the seventh on the supertonic of C minor is D, F, A \flat , C; of A minor, B, D, F \sharp , A.

Ex. 389.

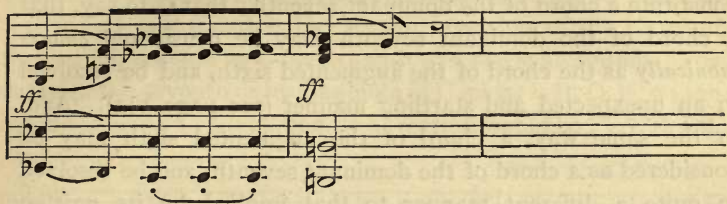
DONIZETTI. "Favorita."



Ex. 390.

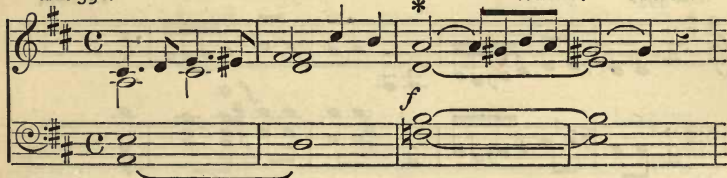
MOZART.





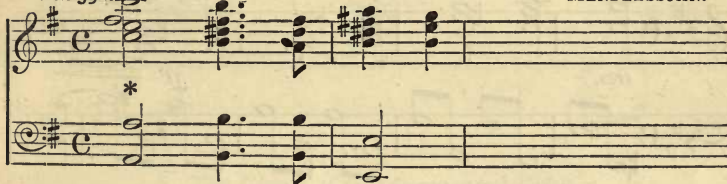
Ex. 391.

WEBER. "Oberon."



Ex. 392.

MENDELSSOHN.



4. The Chord of the Augmented Sixth.

This chord has its root or fundamental note on the sixth note (the submediant of a minor scale), to which are added the two harmonic notes which follow it, plus the augmented sixth of the root. Thus in C minor A♭, C, E♭, F♯; in A minor, F, A, C, D♯. This chord is, in reality, nothing more than the first inversion of the fourth chord, of which we spoke at page 152, with the fundamental note chromatically altered. Thus, D, F, A, C, fourth chord of C; F, A, C, D, first inversion; F, A, C, D♯, first inversion with the fundamental note chromatically altered. It should be observed that on the piano the chord of the augmented sixth is formed by the same keys which

constitute a chord of the dominant seventh; that is to say, that a chord of the dominant seventh may be considered *enharmonically* as the chord of the augmented sixth, and be resolved in an unexpected and startling manner (see page 145). And, in the same way, a chord of the augmented sixth may be considered as a chord of the dominant seventh, and be resolved in quite a different manner to that implied by its written appearance:

Ex. 393. HAYDN.

Ex. 394. BEETHOVEN. "Sonate Pathétique."

Ex. 395. MOZART. Minuet of the Sonata in A.

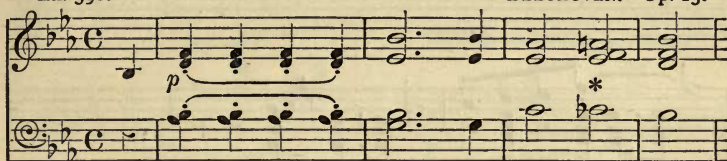
5. The Chord of the Augmented Fourth and Sixth.

This chord, like the preceding one, has its root on the sixth note or submediant of a minor scale, to which is added the next harmonic note, plus the fourth and sixth of the root.

Thus in C minor, A \flat , C, D, F \sharp ; in A minor F, A, B, D \sharp . In reality this last chord is the second inversion of the chord of the leading seventh in C major, with chromatic alteration. The chord of the seventh or leading-note in C major is B, D, F, A; the second inversion with chromatic alteration would be F, A, B, D \sharp .

Ex. 396.

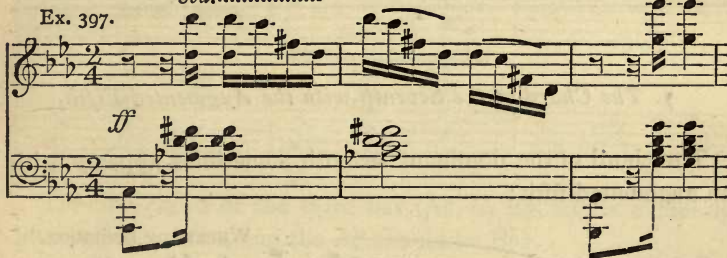
BEETHOVEN. Op. 13.



Ex. 397.

8va.....

LYSBERG.



6. The Chord of the Augmented Fifth.

The root or fundamental note of this chord is the third note of the minor scale, plus the two harmonic notes which follow it. Thus, in C minor, E \flat , G, B \sharp ; in A minor, C, E, G \sharp . This chord, though owing its origin to the minor scale, is never used in it, and only appears in the relative major:

Ex. 398.

GODEFROID.



Ex. 393.

ROSSINI. "Guillaume Tell."

Musical score for Ex. 393, Rossini's "Guillaume Tell." The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. An asterisk (*) is placed below the bass staff in the second system, indicating a specific chord.

7. The Chord of the Seventh with the Augmented Fifth.

The chord of the dominant seventh sometimes appears with an augmented fifth :

Ex. 400.

WEBER. "Invitation."

Musical score for Ex. 400, Weber's "Invitation." The score is in 3/4 time and D major (two sharps). It consists of two systems of staves. The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. An asterisk (*) is placed below the bass staff in the second system, indicating a specific chord.

Ex. 401.

BEETHOVEN. Op. 13.

Musical score for Ex. 401, Beethoven's Op. 13. The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system shows a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. An asterisk (*) is placed below the bass staff in the second system, indicating a specific chord.

8. *The Chord of the Major and Minor Ninth.*

This chord is merely the chord of the dominant seventh, with the major or minor third above, added :

Ex. 402. E. PRUDENT. "Lucie."

The first chord of the third bar ($A\flat$, C, $E\flat$, $A\sharp$) is evidently incorrectly written, and the $A\sharp$ should be $B\flat$.

On Suspensions.

We saw on page 120 that every note which defers the arrival of the note desired as a rest by the ear must be accented :

Ex. 403. BEETHOVEN. Op. 27.

The G \sharp of the second bar, the A \sharp of the third, and the B of the fourth might be omitted, being suspensions, or, in fact, appoggiaturas. They produce a discord, and require to be much forced, all the more as they are at the same time penultimates of a feminine rhythm (See pages 71 and 121):

Ex. 404. CHOPIN. Op. 6.

Ex. 405. BEETHOVEN.

On Discords.

Discords are produced : 1. By the inversions of the chords of the seventh and the ninth ; 2. By chromatic alterations and notes foreign to the chord ; 3. By suspensions of one or more notes ; 4. By anticipations of one or more notes ; 5. By pedal-notes. Whenever by means of these inversions a chord produces major or minor seconds—tones or semitones—it is a discord. The second is the generating element of discords, as the third is of concords.

We have seen on page 144 that every distant modulation must, so to speak, be imposed upon the ear by force. The same applies to discords of long duration. The more heterogeneous are the elements contained in a chord, and the more harsh and discordant they sound, the greater force do they require.

The ear will not accept them till they are violently thrust upon it:

Ex. 406. MOZART. Minuet.

One of the boldest and most beautiful discords is that in the Adagio of Beethoven's Moonlight Sonata. What power and force are required to impress it upon the ear:

Ex. 407.

Ex. 408.

V.—PRACTICAL EXERCISES.

After reading a piece through, and before attempting to play it, we ought always to look for the *expressive* elements in it—that is to say, the notes which are exceptional as to metre, rhythm, key, or mode; in other words, for the syncopations, long or short notes occurring by exception, repetitions, higher or lower auxiliary notes, reiterated notes, chromatic notes, intervals or chords, high notes replacing low notes, notes which change the direction or plan of the rhythmical design, suspensions or appoggiaturas, &c. The pupil should discover the notes and passages requiring accentuation, and should mark them himself—accents, stops, commas, *f*'s, *sf*'s, *ff*'s, *p*'s, *pp*'s, &c., and correct all the faulty expression marks.

The expressive accent must be scrupulously avoided in all pieces in quick *tempo*. In passionate and expressive pieces in slow or moderate time it must be used, but always with care and moderation. Nothing sounds so pretentious as a piece of simple and uniform structure overloaded with expressive accents.

CHAPTER VII.

ON THE EMOTIONAL ELEMENT.

WE now come to the most difficult part of our subject, because it brings us face to face with two schools of playing professing diametrically opposite principles. One demands a uniform rate of time, without *accelerando* or *ritardando*; the other, on the contrary, is accustomed to quicken and slacken with every rhythm, every change. The first regards regular and mechanical precision as the height of perfection; the second will alter the time at every phrase, and not feel anything objectionable in the consequent irregularity. Now we have observed that the warmest partizans for the uniform and regular rate of time are precisely those who have no feeling for expression. Their idea is that as there can be no obstacles or technical difficulties for a true *virtuoso*, nothing can arrest his course, and consequently there can be no reason for his modifying the *tempo*. But this objection, though at first sight plausible, has no foundation. This is no question of technical difficulties, but of æsthetic obstacles which excite or deaden the musical feeling. The artist may have overcome all technical difficulties, but it does not follow that he should remain insensible to all the changes of key, mode, metre, or rhythm contained in the piece of music which he is performing. A barrel-organ is insensible to these changes, and that is precisely the reason why it is so monotonous and unpoetic. Here the extremes meet, and those who have no musical feeling naturally agree with those who, simply to maintain a severe æstheticism and cold archaism, would sacrifice expression to perfect mechanism and minute observance of dynamic effects. In this case, as in all similar cases, the right thing is to discover a *juste milieu* which shall satisfy general demands and individual rights, and this can only be done by

judgment and good taste. In quick pieces, such as Prestos, Allegros, Galops, Valses, &c., it seems natural to keep up a uniform rate of time, only slackening with the loss of power and impetus, or when there is an evident change in the structure. And in slow expressive pieces, such as Nocturnes, Rondos, Rêveries, Andantes, Adagios, Romances, &c., it seems equally natural to modify the time. In such pieces there should be *accelerandos* and *rallentandos* according to every change of feeling, and wherever the expressive structure of the phrases, or their motion up or down, seems to require them. To play pieces of this sort, full of rhythmical, harmonic, and expressive changes, in a uniform *tempo*, would be to destroy all their distinguishing characteristics, and rob them of all poetry. On the other hand, to play quick pieces with continual changes of time is to deprive them of all spirit and life.

We propose to give examples of passages where the most famous artists of the day are accustomed to make these changes of *tempo*, and the reader must decide for himself whether to follow them or not.

Before stating the principles and rules to which our own experience has led us, it will be well to introduce the reader to the only practical indications which we have been able to discover on the subject. These are in Czerny's Pianoforte School. In no other School or Instruction Book have we ever found a single practical observation on the emotional element, *nuances*, and changes of time, or on the metrical, rhythmical, or expressive accents. With the exception of the following quotations, therefore, the directions contained in this volume are entirely original.

In Part III. of Czerny's School, page 21, we read as follows:

"A *ritardando* or *rallentando* is used: 1. On the return of the principal subject; 2. When we separate a phrase from the melody; 3. On long notes strongly accented; 4. In the transition to a different time; 5. After a pause; 6. On the *diminuendo* of a quick lively passage; 7. Where the ornamental notes cannot be played *a tempo giusto*; 8. In a well marked *crescendo* serving

as introduction or wind up to an important passage; 9. In passages where the composer or the performer gives free play to his fancy; 10. When the composer marks the passage *expressivo*; 11. At the end of a shake or cadence.

"The words *calando*, *smorzando*, &c., are also used for *ritardando*.

"An *accelerando* is required in an ascending phrase, and implies passion and agitation."

Such are all the rules which the performer has to guide him, as to the emotional element in music, through the difficulties of a musical work.

We will now proceed to complete and rectify Czerny's rules, and will begin by repeating what has been already said on pages 9 and 126: Every time that the expressive accent occurs on one or more consecutive notes, the feeling of the musician is excited by the obstacles which he has to surmount, and he becomes animated, impassioned, or deadened. The normal *tempo* is either quickened or slackened. The *emotional element* therefore acts detrimentally upon the normal *tempo* and destroys its regularity; but, on the other hand, the piece gains in life and expression. Thus the expressive accent, the emotional element, and the *nuances* are inseparable. It is evidently impossible to struggle and expend energy without producing a certain amount of animation in the *tempo*, which must be followed by a corresponding slackening, producing a thousand *nuances* and contrasts of tone. In fact, both physically and morally, to ascend means to strive, to rise to a higher level, against the lowering tendencies of our nature. The steeper the ascent and the more numerous the obstacles, the greater must be the exertion; and the greater the effort so much the quicker will our pulses beat, and so much the sooner shall we be exhausted. But once on the summit there is a feeling of satisfaction and relief, and we breathe freely in the happy consciousness of victory. This comparison furnishes a simple and rational explanation of the natural tendency in all musicians to accelerate the beginning of an ascending phrase, and slacken

the end of it, and also of the inclination to dwell or drag on the high notes.

To descend, on the contrary, both physically and morally, is to reach a lower level—to follow one's natural tendencies; and the rate of the descending motion will be in proportion to the length and uniformity of the descent. And thus, in descending passages, the performer, while feeling inclined to hurry, will know that he must rather slacken his pace, lest in the end he should lose control. However, when a series of uniform and similar groups, in descending motion, occur at the end of a piece, it is perfectly justifiable to hurry, for in that case the impetus loses itself without injury to the breadth of the rhythms or the regularity of the *ensemble*. (See pages 172 and 175.)

A composition may be compared to a country passed through by a traveller. As long as the road is smooth his pace is regular. If it is interrupted by ditches and banks, rough places and rising-grounds, his walk and his pace will vary. And just as the traveller regulates his pace according to the nature of the ground, the musician will modify his rate of *tempo* according to the ascending or descending structure of the phrases, and the quantity of the harmonic transitions and undulations.

From these analogies the following inferences may be drawn:

We must accelerate: 1. Where several expressive notes follow one another consecutively, or where a single note of exceptional length occurs at the beginning or in the middle of a rhythm;

2. Where several notes, or groups of similar notes, occur exceptionally after an ascending or descending progression;

3. In exceptional passages, which introduce agitation or passion into the middle of an Andante or Adagio.

We must slacken: 1. Where several consecutive expressive notes appear suddenly at the beginning of a rhythm without there being the proper time to give them the necessary impetus;

2. Where the force expended on ascending or descending series or progressions of notes produces fatigue and exhaustion ;

3. In exceptional passages, as in the middle of an Allegro, where a more complicated or expressive structure occurs with a change to calmness, gravity, or melancholy ;

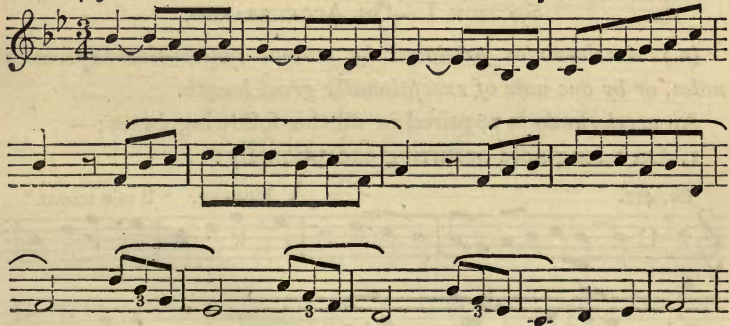
4. On expressive notes or passages, reiterated notes, and higher auxiliary notes at the end of a phrase.

Before attempting to apply these principles in detail we must remember that the *rallentando* and *accelerando* which expressive notes are capable of producing depend : 1. On their position. Thus when a note is by exception repeated several times consecutively, it is necessary to make an *accelerando* at the beginning of the rhythm, and a *rallentando* at the end. (The higher auxiliary note requires a *rallentando* both at the beginning and end of the rhythm) ;

2. On the general structure of the piece. It has been said that passages with exceptional ascending or descending sequences require *accelerandos* and *rallentandos* ; but if the general structure of the piece is of an ascending or descending nature there must be no *rallentando* or *accelerando* :

Ex. 409.

AUBER. " Un Jour de Bonheur."



Nevertheless, in a piece of an ascending structure, if the first rhythm has a more animated accompaniment at the repeat than it had the first time, it must be accelerated. Thus :—

Ex. 410.

3. They depend on the number of voices or instruments employed in the composition. A solo player can allow himself modifications in the *normal tempo* which are not permissible for an orchestra. In the orchestra, every performer must efface himself for the sake of the general result, and must sacrifice any emotional element which may exist in his particular part;

4. In vocal music they depend on the sense of the words. Words expressing sadness or melancholy must be sung more slowly than those expressing joy, happiness, or triumph.

SECTION I.—ON ACCELERANDO.

(a.) *Accelerandos produced by several consecutive expressive notes, or by one note of exceptionally great length.*

An *accelerando* is required in all the following cases:—

1. On a long note occurring exceptionally:

Ex. 411. MOZART. "Il mio tesoro."

SONG. "L'Absence."

Ex. 412.

Quand ton des - tin au mien al-lait s'u - nir! Ange a - do -
- ré, près de toi c'est la vi - e.

The musical score is in G major, common time. It features a melody with a syncopated rhythm. A note on the word 'nir' is marked with an asterisk and a slur, indicating it is a note of exceptional repetition.

2. On a note exceptionally repeated several times at the beginning, or in the middle of a rhythm:

Ex. 413.

DONIZETTI. "La Favorita."

accel.

accel.

The musical score is in G major, common time. It shows a series of repeated notes in the melody, with 'accel.' markings indicating increasing tempo.

(See also Examples Nos. 298, 299.)

Exceptional long notes, and repeated notes, demand special animation when they occur in syncopation, or when they are accompanied by a bass in ascending or descending motion:

Ex. 414.

V. MASSE. "Noces de Jeannette."

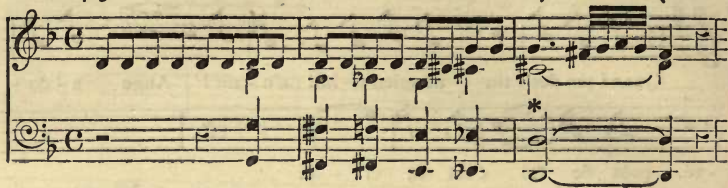
accel.

rall.

The musical score is in G major, common time. It features a long note in the melody, with 'accel.' and 'rall.' markings indicating changes in tempo. The accompaniment consists of repeated notes in the bass.

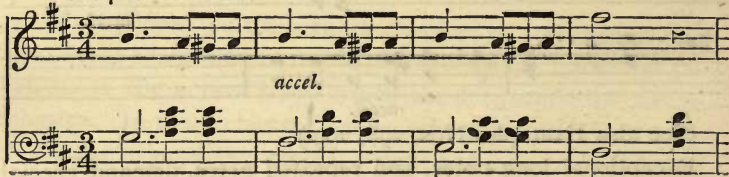
Ex. 415.

MOZART. Fantasia.



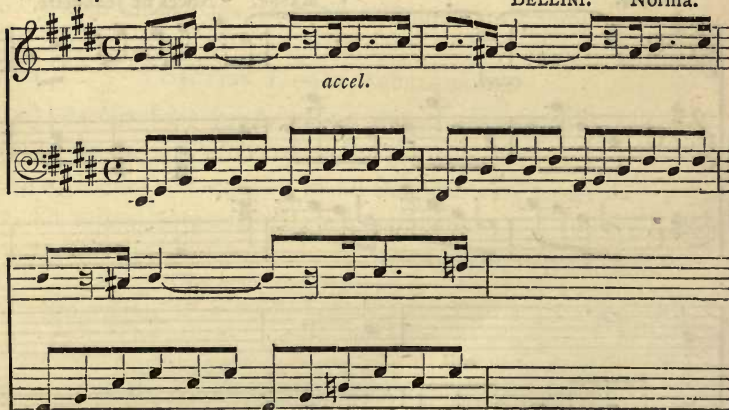
3. On a group of notes exceptionally repeated, if the bass is in ascending or descending motion :

Ex. 416.



Ex. 417.

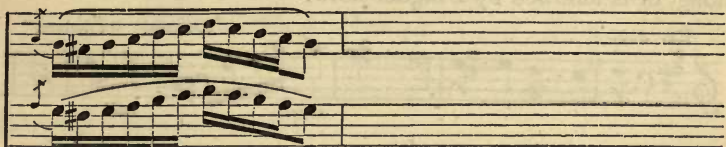
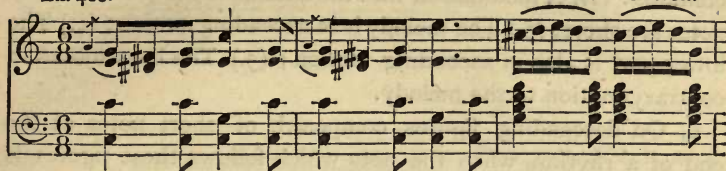
BELLINI. "Norma."



But no *accelerando* is required when the bass remains stationary:

Ex. 418.

WEBER. "Oberon."



(See also Chopin, Op. 6, Nos. 4 and 5.)

4. On the higher auxiliary note, when it is repeated several times at the beginning of a rhythm :

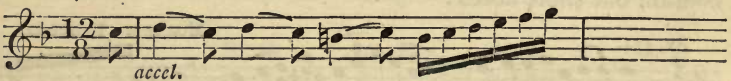
Ex. 419.

WEBER. "Oberon."



Ex. 420.

BELLINI. "Norma."



5. On modulations which occur at the beginning or end of a rhythm. (See Example No. 368) :

BEETHOVEN. "Sonate Pathétique."

Ex. 421.



The last bar but one in this Example is made extremely expressive by its complexity, and requires great breadth, for it

contains: (1.) A modulation into the dominant; (2.) The melody notes are short; (3.) The melody is in ascending motion; (4.) The lower part is also in ascending motion; (5.) The bass moves in contrary motion to the melody.

6. On descending figures composed of short notes at the end of a rhythm, when the note which follows these figures is long, or is followed by a higher note:

Ex. 422. WEBER. "Oberon."

accel. rall.

Ex. 423. CHOPIN. Op. 7, No. 2.

accel.

(See also bars 3 and 4 of Example No. 83.)

7. In Codettas of a simple and uniform structure, which contain but short notes:

Ex. 424. MOZART. Fantasia.

accel.

Ex. 425. AUBER. "Fra Diavolo."

(See also Mozart's Sonata in A, 5th Variation, bars 8 and 19.)

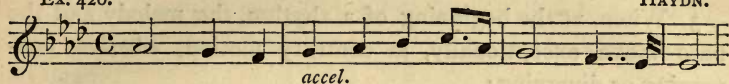
(b.) *Accelerations produced by notes, and groups of similar notes with exceptional ascending or descending progressions.*

We must accelerate:

1. On notes which proceed exceptionally in consecutive ascending motion:

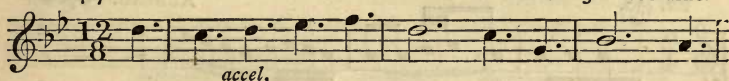
Ex. 426.

HAYDN.



Ex. 427.

FIELD. 5th Nocturne.

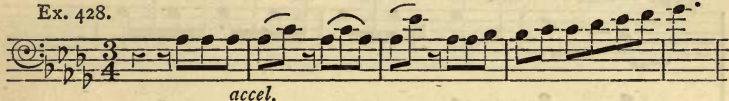


(See also Example, No. 305, bar 3.)

2. On notes which proceed exceptionally in ascending or descending motion at the beginning of a rhythm, and have a stationary note as a pivot :

Ex. 428.

WEBER. "Invitation à la Valse."



Ex. 429.

RICCI. Barcarole.

Oui, fier et li-bre comme un roi.

cres. *accel.*

(See also Beethoven, Op. 27, No. 2, Presto agitato, bar 21 ;
Clementi, Op. 36, No. 2, Allegretto, bars 12 and 13.)

3. When, at the beginning of a rhythm, the melody and the bass move exceptionally, in contrary motion, whether converging or diverging:

Ex. 430. KUH LAU. Op. 88.

(See also the Allegro of the Sonate Pathétique, bars 5 and following, bars 83 and following.)

4. Where small rhythmical figures, or similar groups, are repeated exceptionally in ascending or descending progression:

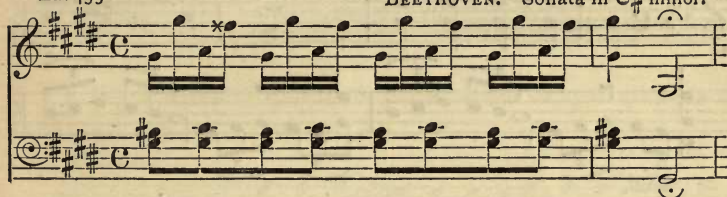
Ex. 431. GOLDBERG, "Printemps bien-aimé."

Ex. 432. CHOPIN. Op. 6.

(See also Chopin, Op. 7; Beethoven, Presto Agitato of the Sonata in C# minor.)

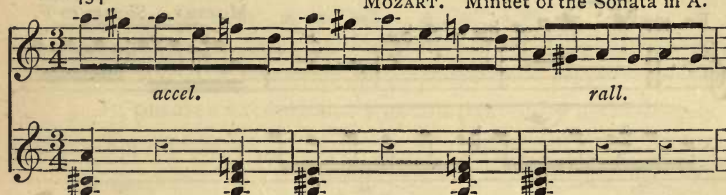
5. At the end of pieces in quick time, on small groups of notes repeated several times consecutively, the bass remaining stationary:

Ex. 433.

BEETHOVEN. Sonata in C \sharp minor.

Ex. 434.

MOZART. Minuet of the Sonata in A.

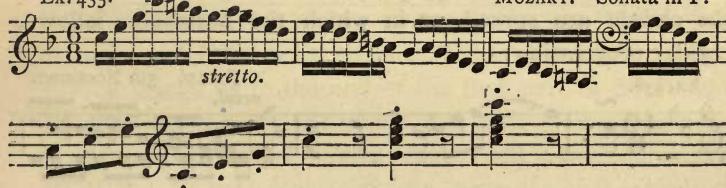


(See also Mozart, Allegro of Sonata in F.)

6. On runs, or similar groups of notes in ascending or descending motion, at the end of phrases in quick *tempo*:—

Ex. 435.

MOZART. Sonata in F.



(See also the last bar of Beethoven's Sonate Pathétique and of his Moonlight Sonata.)

(c.) *Accelerandos produced by passages where the structure is provocative of an exceptional amount of passion and excitement.*

We must accelerate :

1. In playful or scherzo-like passages consisting of short notes, or groups of similar uniform notes which occur in the

midst of expressive phrases, or passages composed of long notes:

Ex. 436. BEETHOVEN. "Sonate Pathétique."

accel.

Ex. 437. MOZART. Sonata in F.

(See also Chopin, Op. 64, No. 2, bar 31; and Dussek's "L'Adieu.")

2. In phrases which are exceptionally accompanied by chords struck together (*accords plaqués*), succeeding a phrase in which the chords are spread, or in which the harmonies follow a regular progression:

Ex. 438. FIELD. 5th Nocturne.

accel.

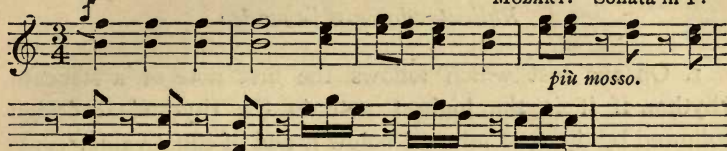
(See also the Adagio of the Sonate Pathétique, bar 17.)

3. In syncopated phrases and passages, interrupted by rests:

Ex. 439. MOZART. Fantasia in D minor.

Ex. 440.

MOZART. Sonata in F.

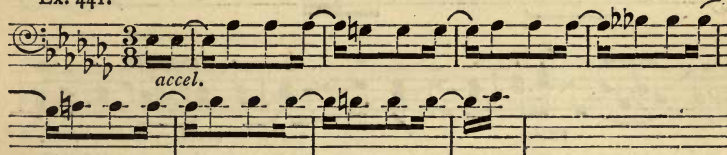


(See also Mendelssohn's Rondo, Op. 14.)

4. In exceptional phrases and passages of syncopated structure :

Ex. 441.

BEETHOVEN. Op. 26.



5. In phrases exceptionally accompanied by ascending or descending arpeggios :

Ex. 442.

MENDELSSOHN. Rondo, Op. 14.

(See also *La Truite* by Stephen Heller.)

This brings us to the end of the first part of this chapter. Where Czerny gives the single rule that "an *accelerando* is required in an ascending progression, and implies passion and agitation," we have found eighteen, some of which entirely contradict his remark, a fact which is an evident proof that the greatest masters have barely touched upon the question.

II.—ON RALLENTANDOS AND RITARDANDOS.

(a.) *Rallentandos* arising in pieces in slow or moderate tempo from the occurrence of one or two consecutive expressive notes at the beginning of a rhythm.

Rallentando must be made :

1. On the rest which follows the first note of a staccato rhythm, if it is the highest note in the rhythmical design followed by the next interval below it and of equal value.*

Ex. 443. DELILOUX. Carnaval Espagnol.

The musical score for Ex. 443 is written in 6/8 time. It consists of three staves. The first staff shows a staccato melody with a slur over a group of notes. The second staff continues the melody with a rest marked with an asterisk (*), followed by a 'rall.' (rallentando) marking. The third staff shows a 'rall.' marking, followed by an 'Effect.' marking, and then an 'accel.' (accelerando) marking. The final part of the third staff is marked 'rall.'.

(See also Examples 231, 232.)

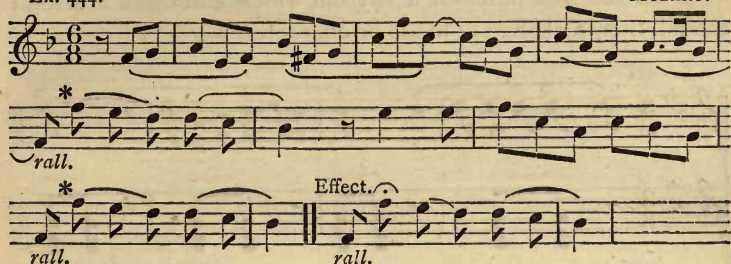
2. On the initial note of a *legato* rhythm, if it is by exception a high note, and succeeds rhythms which have begun with low notes.

It is understood that in pieces in quick *tempo* we must entirely abstain from dwelling on the first high note. For instance, in the *Invitation à la Valse* it would be absurd to dwell on the F at the beginning of the third bar of the Allegro, on the pretext that it is by exception the highest note of the rhythm. But this mistake is sometimes made by some of the most famous musicians:

* See on page 139 the description of the processes used for obtaining this effect in all its force. It may be used in Nocturnes, Caprices, Réveries, Romances, &c., on the highest note at the beginning of the second rhythm, when this is only a repetition of the former one; that is, when the notes and figure of the first bar return a second time, as in the Schulhoff Examples, Nos. 335, 337. This *rallentando* must be used with great moderation; we have ventured to recommend it because we have heard it used by the most eminent artists. It does not actually alter the time, for the extra duration given to the rest is compensated for by the quickening of the following notes.

Ex. 444.

MOZART.



(See also Examples 233, 337.)

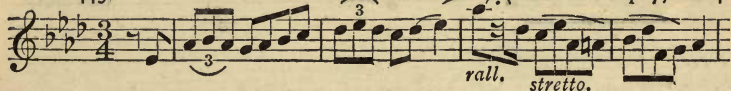
3. On the rest following the first note of a rhythm, if this is a repeated high note which proceeds by a wide ascending skip, and is followed by a lower note.

This is the only case, to our knowledge, where it is justifiable in instrumental music to connect the last note (a low note) of one rhythm with the first (a high note) of the following rhythm without separating them by a rest. (See Examples 231, 232.)

4. On the rest which follows the highest note of an ascending progression followed by a lower note :

Ex. 445.

CHOPIN. Op. 7, No. 4.

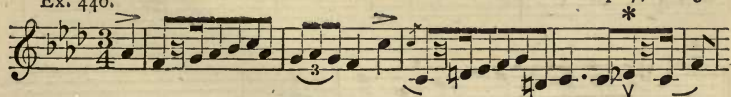


(See also Examples 342, 343.)

5. On the higher auxiliary note which occurs at the beginning of a rhythm in a group of introductory or starting notes (*notes d'élán*) : *

Ex. 446.

CHOPIN. Op. 7, No. 3.



(See Example 348.)

* *Introductory or starting-notes (notes d'élán)* are those occurring in the last bar of a rhythm and yet belonging to the following rhythm (see page 61).

6. On the first notes of a rhythm which embraces a distant modulation, a change of mode or character, &c. :

Ex. 447.

Ex. 447 is a musical score for piano and harp. The piano part is in 3/8 time, key of B-flat major, and features a melody with eighth-note patterns and rests. The harp part is in the same key and time, providing a harmonic accompaniment with chords and single notes. The score includes dynamic markings *mf* (mezzo-forte) and *ff rall.* (fortissimo rallentando). The harp part begins with a forte (*ff*) dynamic and a fermata over the first measure.

Ex. 448.

AUBER. "Un Jour de Bonheur."

Ex. 448 is a musical score for piano and harp, titled "Un Jour de Bonheur" by Auber. The piano part is in 3/4 time, key of B-flat major, and features a melody with eighth-note patterns and rests. The harp part is in the same key and time, providing a harmonic accompaniment with chords and single notes. The score includes dynamic markings *p* (piano) and *ff** (fortissimo). The harp part begins with a forte (*ff*) dynamic and a fermata over the first measure.

Ex. 449. MOZART. Fantasia in D minor.

Rallentandos produced by one or more expressive notes in the middle of a rhythm.

There must be a rallentando :

1. On a high note which by exception forms a *pendant* to a low one :

Ex. 450.

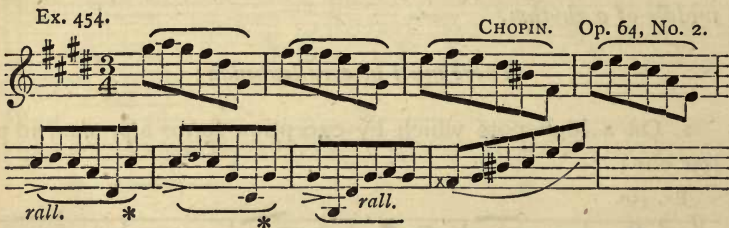
Ex. 451. AUBER. "Haydée."

2. On a note which by exception replaces a higher or lower

note, and thus changes the direction of the preceding rhythmical design. (See Examples 319, 320, 321):



The second note of the first bar—the E—which occurs by an ascending skip, changes the scheme of the design; the high F of the following group is the higher auxiliary note and replaces the lower note; the first note of the last bar is a *reiterated note*. Written in the following manner, the passage would only require a *rallentando* in the last bar:



Here the last note of the fifth and sixth bars is in ascending motion; the sixth and seventh begin with a *reiterated note*, and the seventh moreover contains at the end a higher auxiliary note. All these exceptional facts render this phrase expressive, and demand a *rallentando*.

Rallentandos at the end of an ascending or descending progression resulting from fatigue and exhaustion.

There must be a rallentando :

1. At the end of an ascending or descending progression, especially if the design changes (see the preceding example of Chopin).

Ex. 455. CHOPIN. Op. 30, No. 2.

rall. *

Ex. 456. CHOPIN. Op. 7, No. 2.

* *rall.*

At the end of these examples there must be a *rallentando*, not only because of the exhaustion, but because the figure of the third beat in the last bar has changed.

2. On a succession of high notes, gradually rising, and suddenly interrupted by a low note. (See Mozart, Sonata in A, Fifth Variation, bars 5 and 6):

Ex. 457. BEETHOVEN. Op. 49.

accel. * *rall.*

Ex. 458. MOZART.

rall. *

Ex. 459.

rall.

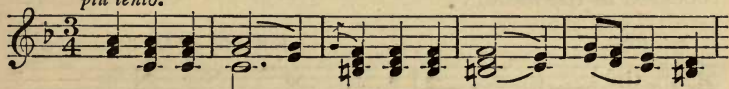
This *rallentando* is especially required if each of the high

Allegro of uniform structure composed of short notes. (See Example 396 from Beethoven, Op. 13, and bar 43 of the Rondo from the Sonate Pathétique):

Ex. 464.

più lento.

MOZART. Sonata in F.



2. In expressive or dreamy passages introduced into the middle of quick movements:

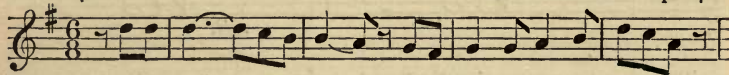
Ex. 465.

DELILOUX. "Carnaval Espagnol."

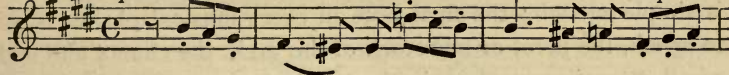


Ex. 466.

MENDELSSOHN. Op. 14.

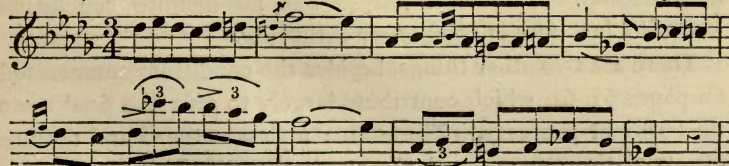
Ex. 467. *più lento.*

ROSSINI. "Barber of Seville."

Tempo imo.

Ex. 468.

CHOPIN. Op. 18.



The higher and lower auxiliary notes, chromatic notes, triplets, and reiterated notes in this last passage give it an expressive and pathetic character which demands a *rallentando*.

3. In passages which after being given in the major are repeated in the minor :

Ex. 469. ROSSINI. "Guillaume Tell."

Ex. 470. BEETHOVEN. Adagio, Op. 27.

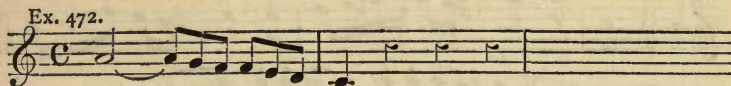
Ex. 471. • MOZART. Fantasia-Sonata.

The most common *rallentando* is that at the end of soft and expressive phrases. Even performers with the very smallest musical feeling will instinctively employ this. The explanation is simple enough; the final note in every musical phrase is, so to speak, the pivot or key-stone of the arch, the climax and end of all attractions and aspirations. So long as the ear still has a desire, so long as it expects more sounds, there can be no final ending. A musical phrase has no definite conclusion unless its last note is completely satisfying.

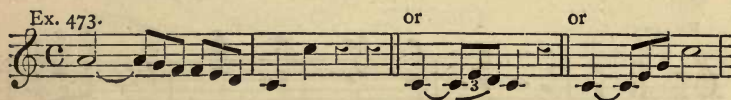
There are two other things, besides the conditions enumerated on pages 63, 64, which contribute largely to give the final tonic its terminal property. These are: a slower *tempo* and the use of retardations or *appoggiaturas*.

The slow *tempo*, by increasing the duration of the final notes and lengthening the distance between them, diminishes their relative power and impetus. Each one progressively loses in attractive power, until the last loses it altogether and the desire of the ear becomes paralysed. In an *accelerando*, on the contrary, the duration of the note is lessened and they are drawn closer together. This produces an increase of attractive power, and a greater excitement in the desire of the ear.

To give a completely *terminal* feeling to the last note of phrases in quick time, the last chord has to be repeated until the final impetus, and the demands of the ear, produced by the speed, are appeased and extinguished. If the final tonic appears too soon, or is struck too abruptly, the abrupt ending leaves a void, and is startling. A musician would fill in this void by mentally adding a *coda* (see the end of the Sonate Pathétique). If we play the following with an *accelerando*:



we feel impelled to add a *coda*, even if it be only the octave note above, as follows:



But make a *rallentando* on this ending, and you obtain a perfect and complete close without a *coda*:



It is a strange phenomena that it is necessary to make a *rallentando* to deaden the desire of the ear at the end of a terminal phrase, and again to stimulate and excite it by a rhythmical *codetta*.

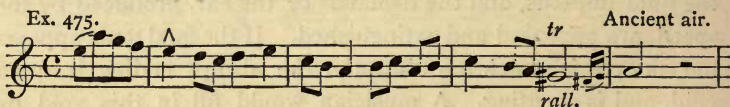
Retardations form an obstacle to the note desired by the ear, and thus gain an importance which is detrimental to the final

note, by the force and exceptional length given to them. (See page 120.) The ear desires one particular note, and is unwilling to accept another, unless it is imposed by force, and this causes an exhaustion and *rallentando* which are detrimental to the final impetus.

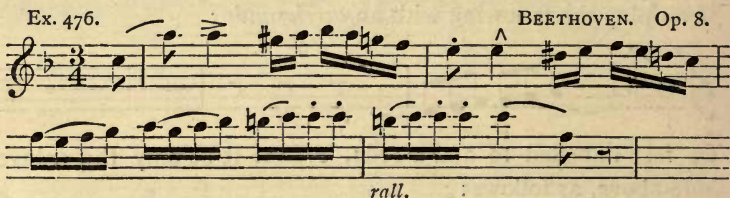
Rallentandos resulting from one or more expressive notes at the end of a rhythmical phrase or period.

There must be a rallentando :

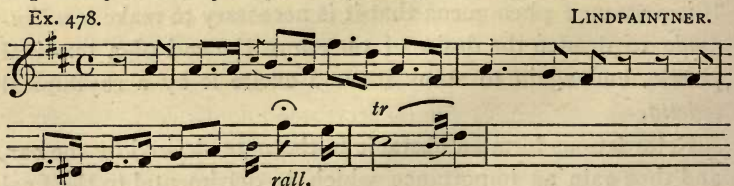
1. On a long note preceding the final note, especially if it includes a shake :



2. On a note exceptionally repeated several times :

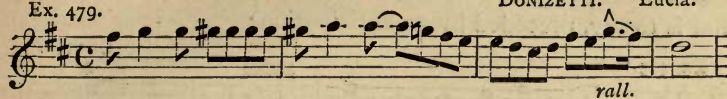


3. On the highest note at the end of the penultimate bar, especially if it is syncopated, prolonged, or chromatic :



Ex. 479.

DONIZETTI. "Lucia."

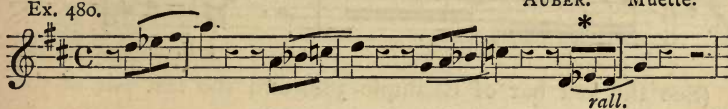


(See the last bar of Example 501.)

4. On the higher auxiliary note at the end of the penultimate bar :

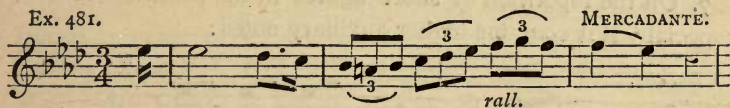
Ex. 480.

AUBER. "Muette."



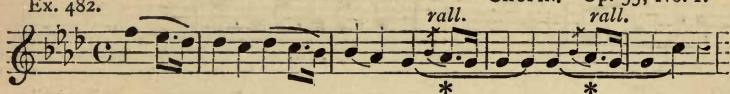
Ex. 481.

MERCADANTE.



Ex. 482.

CHOPIN. Op. 55, No. 1.

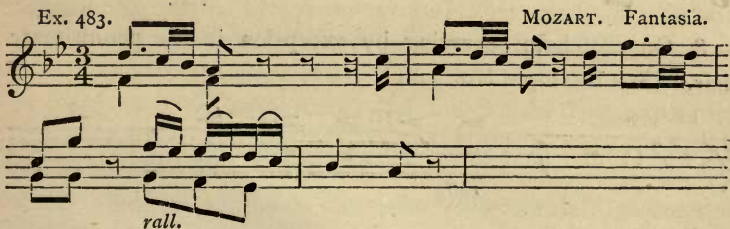


(See Chopin, Polonaise, Op. 3, 8th bar.)

5. On the reiterated notes at the end of the penultimate bar :

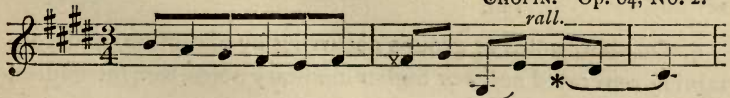
Ex. 483.

MOZART. Fantasia.



Ex. 484.

CHOPIN. Op. 64, No. 2.



6. On the penultimate note, if the last one is a reiterated note; that is to say, preceded by an anticipation :

Ex. 485. CHOPIN.

Ex. 486. MOZART.

(See the last bar of Example 384, and the last bar of the March from Handel's Judas Maccabæus.)

7. On the repetition of short figures in the penultimate bar, especially if it contains higher auxiliary notes :

Ex. 487. Swedish melody.

Ex. 488. DONIZETTI. "Lucia."

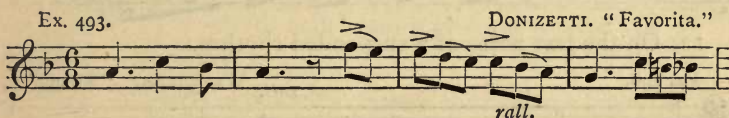
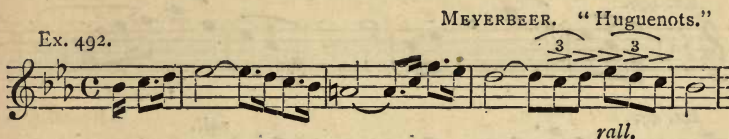
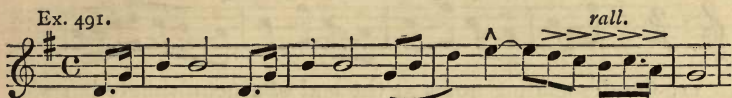
8. On crotchets occurring by exception in the penultimate bar. (See Example No. 308) :

Ex. 489.

Ex. 490.

9. On short notes or groups occurring by exception, and containing reiterated notes or higher auxiliary notes, &c., introduced

at the end of a phrase. Nevertheless, if the passage be a florid one, replacing a long penultimate note, there must be no *rallentando*.



The two quavers at the end of the last Example acquire force and *rallentando* for the following reasons: (1.) They form an exceptional figure of short notes; (2.) They occur on the last beat of the penultimate bar of the rhythm; (3.) They form a part of the fourth chord of D \flat (G \flat , B \flat , E \flat), the first inversion of the chord of the super-tonic; (4.) The first of these notes, the B \flat , is a high note; (5.) They are exceptionally accompanied by the tenth; (6.) They occur after a wide ascending interval.

All these exceptional elements give special importance and breadth to this ending, and demand that it should be brought into relief. There is no *rallentando* marked under these notes in any edition, and yet the best artists always dwell on the passage. The same thing occurs at the end of the Scherzo of Op. 27, which, besides short notes, contains an anticipation.

10. On the last notes of a rhythm proceeding in consecutive descending motion and following a high note. (See page 137):

Ex. 495. MOZART. "Don Juan." *rall.*

11. On descending notes at the end of a penultimate bar :

Ex. 496. ROSSINI.

Ex. 497. ROSSINI. *rall.*

12. On the last notes of a suspended rhythm :

Ex. 498. WEXRAUCH. "Adieu." *rall.*

Ex. 499. MEYERBEER. "Robert." *rall.*

Ex. 500. Ditto. *rall.*

13. At the end of a phrase which is, by exception, polyphonic and contrapuntal, and contains complicated harmony, resolved discords, or suspensions, &c. :

Ex. 501. WEBER. "Oberon." *rall.*

Ex. 502. MERCADANTE.

rall.

(See Mozart, Example 415.)

14. On the last notes of a codetta containing a higher auxiliary note, reiterations, and stationary notes :

Ex. 503. DONIZETTI. "Favorita."

* *rall.*

Ex. 504. CZERNY. Op. 139.

rall.

Ex. 505. MOZART. Sonata in A.

rall.

15. On pedal-points, syncopations, and long notes occurring at the end of an ornamental group in a *cadenza ad libitum*. (See the tenth bar of the Sonate Pathétique.)

16. On rhythmical repetitions; that is to say, on figures and

groups of notes repeated several times consecutively, at the end of an expressive phrase :

Ex. 506. CHOPIN. Op. 155, No. 1.

rall.

Ex. 507. CHOPIN. Op. 7, No. 2.

rall.

Ex. 508. MOZART. Sonata in F.

pp

(See the last bars of the Adagio of Beethoven's Sonata in C \sharp minor, and the last bars of the 5th Variation of Sonata, Op. 26.)

17. On final chords separated by rests :

Ex. 509. BEETHOVEN. Op. 13.

ff rall.

Ex. 510. ROSSINI. "Barber of Seville."

rall. *Tempo mo.*

We have dwelt at some length on this part of our subject, not for the pleasure of establishing rules, but solely to accustom the student to such minute analysis, and to show the multiplicity of aspects under which the phenomena of the emotional element present themselves.

We refrain from quoting faulty examples, though they are very numerous. Numbers of musicians, on the plea of liberty, make *rallentandos* where the exciting circumstances require an increase of speed and animation, or *accelerandos* where sudden obstacles ought to restrain their impetus. A diligent and careful study of the rules and principles given above will enable any one to apply them to a musical work or phrase, and discover the discrepancies or contradictions between the expression marks which are indicated and those which are wanting; and such careful study of a few pieces will convince the reader that there is nothing exaggerated in our assertions.

III.—PRACTICAL EXERCISES.

We have now pointed out the principal places where we have observed *rallentandos* or *accelerandos* in editions by the most famous professors, and in the performances of the greatest artists. But we have only *pointed them out*. If the reader be a partizan for the moderate use of the emotional element in *tempo*, he must study the character of the piece and its normal *tempo*, so as to judge whether the emotional element can be introduced without disturbing the general character of the work. In expressive pieces, the emotional element must be used in the

crescendos and *diminuendos*, in the expressive passages, in the modulations, and in the ascending and descending progressions, even when not indicated. All errors or contradictions in these indications must be corrected, and for this a thorough knowledge of the terms denoting modifications of the normal *tempo* is necessary. Those most in use are: *rallentando*, *ritenuto*, *accelerando*, *diminuendo*, *agitato*, *con passione*, *passionato*, *con fuoco*, *precipitato*, *animato*, *strepitoso*, *più lento*, *calando*, *con moto*, *allargando*, *perdendosi*, *estinto*, *marziale*, *calmato*, *meno mosso*, *più mosso*, *impetuoso*, *à tempo*, *tempo rubato*, *tempo imo.*, *l'istesso tempo*, *stretto*, *slargando*, *stringendo*, *rapido*.

When a very long passage is marked *accelerando*, *rallentando*, *crescendo*, or *diminuendo*, we must beware of any too sudden change which would lead to exaggeration.

The great thing to aim at is the power of making the most delicate and gradual transitions both in changes of *tempo* and force.

CHAPTER VIII.

NUANCES, AND INTENSITY OF SOUND.

THE effect of metrical, rhythmical, and pathetic accents is, as we have seen, to produce opposition and contrast ; the force given to one note necessarily inducing weakness in its neighbours, just as every effect of light produces shade. These accents would therefore be incapable of imparting poetry to the musical picture without the help of the most skilful gradations and delicate *nuances*. These are necessary to tone down abrupt transitions, to soften the notes which are too prominent, to bring into relief those that are not sufficiently perceptible, and to blend the contrasts into harmonious unity.

Every composition and every phrase requires the sonority or intensity of sound suitable to its structure. The *nuances* therefore embrace not only the rhythms, note for note, but the whole of a musical composition from its first to its last phrase. They form the cement or link which unites, connects, and combines these different dynamic elements.*

Of all the phenomena of expression, *nuances* seem to be the most arbitrary. And yet this is by no means the case. They are really in such intimate relation with the structure of the phrase that it is impossible to separate them, for in the case of any given phrase there is a certain degree of intensity of sound which suits it, and no other. In this, as in all things, there are certain rules which are instinctively observed by anyone with taste, and which the artist cannot depart from.

It should be recognised, moreover, that of all the manifestations of expression, this is the one to which the most care is generally given. The old composers gave no other in-

* See p. 115.

dications but those referring to the *nuances*, and it is the same in old editions. Even to this day the greatest professors pay no attention to the metrical, rhythmical, and expressive accents, and confine themselves to teaching their pupils the mechanical processes and the way to manage the *nuances*, and develop the *crescendos* and *decrescendos*.

To fulfil our task on this point, we shall now establish certain evident principles which ought to guide us in the use of *nuances*, and then we will apply them to a critical study of certain compositions.

Thus we shall have the threefold advantage of ascertaining how far composers have faithfully observed these principles; of being able, in case of need, to make such corrections as seem reasonable; and of familiarising ourselves by this practice with the manner of applying them.

I.—RULES FOR THE STUDY OF NUANCES.

The principles for directing both the performer and the composer in the use of the processes relating to *nuances*, and intensity of sound, are as follows:—

1. *Crescendos*, that is to say, a gradual increase of force and sonority, must be employed in *ascending* passages. To rise is to resist natural tendencies and attractions; it means struggling against obstacles and conquering them. Struggling implies a display of force, followed by exhaustion and fatigue. (See page 165: "The Emotional Element"):

Ex. 511. ROSSINI. "Stabat Mater."

Per te, vir - go, sim de - fen - sus, per te, vir - go, sim de -

- fen - sus in di - e ju - di - ci - i.

2. There must be a *decrescendo*, and a diminution of sonority and vehemence in descending passages. To descend is to yield passively and without effort to natural tendencies:

Ex. 512.

BEETHOVEN. Op. 75, No. 2.

Herz, mein herz was soll das ge-ben? Was be-dran-get dich so
sehr? Welch' ein frem-des neu-es Le-ben, ich er-ken-ne dich nicht mehr.

Ex. 513.

CHOPIN. Op. 55.

Nevertheless, when *descending* passages contain sudden and unexpected obstacles, which produce modulations or expressive notes, force is necessary, in spite of the descending structure :

Ex. 514.

ff grandioso. *pp rall.*

Though in bar 3 the melody descends, it still requires great energy, because it contains: (1.) A high note; (2.) The chord of the subdominant (or the 3rd chord of A \flat); (3.) A modulation into the submediant; (4.) A series of long notes: three crotchets in succession; (5.) Two notes widely separated in the midst of a melody in consecutive motion; (6.) A doubling of the parts, both in the melody and in the accompaniment; (7.) Contrary motion between the melody and the bass; (8.) Four crotchets to a bar in the bass, instead of two minims.

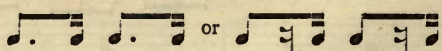
3. The more parts there are in a passage, the greater must be its sonority. On the piano, for instance, it is evident that more force is required to set six or eight strings vibrating than one. (See the Example to the 5th rule.)

4. The longer the notes, the greater must be the force with which they are struck, so that the tone may be sustained.

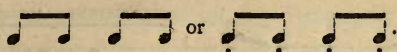
5. The shorter the notes the less force is required:

Ex. 515. STEIBELT.

6. The more energetic the metrical figure, the greater the force required. Passages containing the third and fourth figures, dotted or with rests:



require a fuller tone than those containing the first and second figures, or:



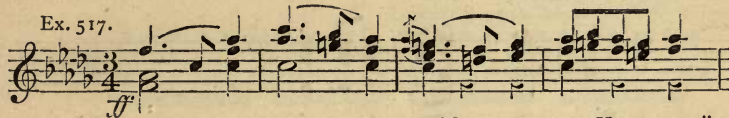
Ex. 516.

CLEMENTI. Op. 26, No. 2.



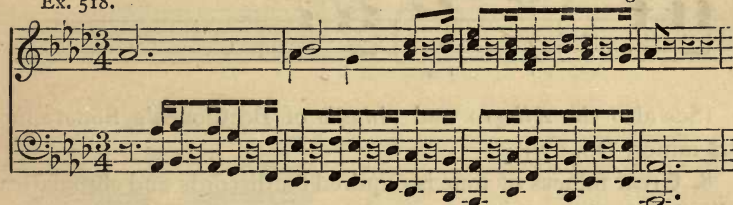
WEBER. "Invitation."

Ex. 517.



Ex. 518.

MEYERBEER. "Huguenots."

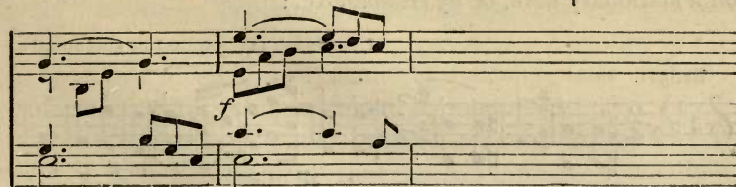
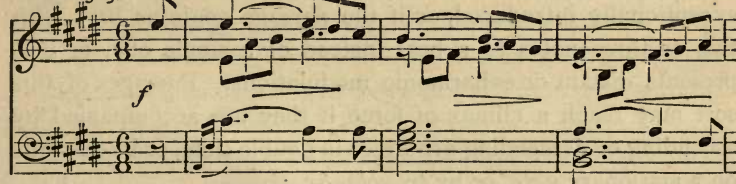


(See also the Minuet of Haydn's 12th Symphony.)

7. Certain chords of an impressive nature require great sonority; for instance, the second inversion of the third chord, or subdominant, and the first and second inversions of the fourth chord formed on the supertonic, require force and energy when they occur by exception, or at the beginning of a subordinate phrase. (See page 117):

Ex. 519.

WEBER. "Oberon."



Ex. 520. ROSSINI. "Guillaume Tell."

(See also the *Allegro* and *Adagio* of Beethoven's Sonata in C# minor, Op. 27.)

8. Great fulness of tone is required for discords and chromatic chords, also in passages in too distant a key from the one just quitted. Such chords and passages require, so to speak, to be forced upon the ear. (See pages 145, 149.)

9. The more complex a passage, and the more metrical, rhythmical, tonal, and modal exceptions it contains, the more sonority it requires. This sonority or fulness of tone may increase to the grandest *fortissimo*, where contrary motion, and ascending melodic progressions, with the melody in octaves, are exceptionally introduced, or if the passage contains bars with two or three notes to a beat instead of a single one, or if it presents distant or enharmonic modulations. Passages of this sort may reach a climax of force if they are accompanied by ascending or descending arpeggios in double time, or by discords on a stationary note, or by *tremolo*, &c. :

Ex. 521. LYSBERG. Op. 90. "Les Ondines."

The accompaniment of this passage contains twenty-eight triplets of quavers in a bar, and extends almost over the whole keyboard. The initial notes of each beat descend in consecutive intervals, whilst the melody ascends. This passage is extraordinarily effective, and is, in fact, one of the finest compositions we know in the style of Thalberg.

Ex. 522.

LEYBACH. 5th Nocturne, Op. 54.

The musical score is presented in two systems. The first system shows the initial part of the piece in G major (one sharp) and 6/8 time. The treble staff contains a melody of ascending eighth notes, while the bass staff features a complex accompaniment of triplets of quavers. The second system begins with the instruction *ff grandioso.* and shows a modulation to E-flat major (three flats) in the third bar. The accompaniment continues with triplets of quavers, and the melody is also shown in both staves.

The modulation from G into E \flat , in the third bar, and the change of design, give great force to this passage. See the *Adagio* of the Sonate Pathétique, bars 41 and 42; Mendelssohn, Rondo Capriccioso, pages 3 and 8; Chopin's Polonaise in A; Schulhoff's Nocturnes, Op. 11 and 19; Thalberg's Fantasias on the Huguenots, and Moïse; Ascher's Brindisi from the Traviata; Krüger's "Harpe Éolienne," &c.

10. The sonority must be varied and full of contrasts, so as to avoid monotony. Continuous fulness of tone is fatiguing to the ear, which requires the relief of soft passages. And therefore it is necessary to swell and diminish the long notes and the repeated notes. (See the expressive accent, page 130.)

Every subordinate phrase, after a modulation, or after a passage with an energetic close, requires softness, especially if

it begins with the chord of the dominant seventh of the original key, or is composed of short notes in an ascending progression :

Ex. 523. LINDPAINTNER. "The Standard-bearer."

Ex. 524. BOÏELDIEU. "La Dame blanche."

Nevertheless, if the subordinate phrase contains long notes, it must be accented, in spite of the chord of the dominant seventh, as also when the end of the preceding phrase is soft.

When a small group of low notes occurs suddenly after a series of high ones, there must be a sudden *pianissimo* :*

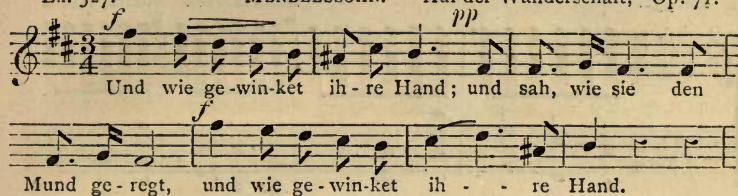
Ex. 525. VERDI.

Ex. 526. MOZART. Sonata in A, Minuet.

* This effect is always most striking. Rachel and Ristori never produced so much impression as when, after displaying their utmost force and power, they restrained their sullen heart-felt storms, their passionate vehemence, to a mere stifled murmur. One of the most striking examples of this in all music is in the Eroica Symphony, at the entrance of the episode in E minor, in the working out of the first movement; when the sudden *piano*, after the tremendous explosion of the preceding three pages, has an extraordinary effect. But Beethoven's orchestral music is full of similar contrasts.

Ex. 527.

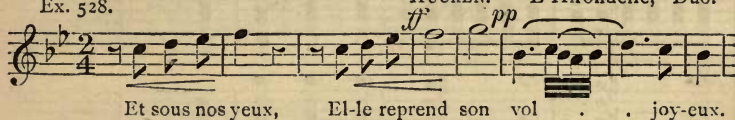
MENDELSSOHN. "Auf der Wandschaft," Op. 71.



Und wie ge-win-ket ih-re Hand; und sah, wie sie den
Mund ge-regt, und wie ge-win-ket ih - - re Hand.

Ex. 528.

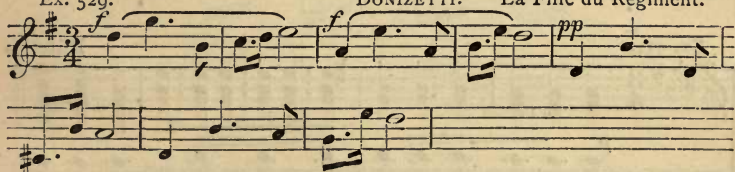
KÜCKEN. "L'Hirondelle," Duo.



Et sous nos yeux, El-le reprend son vol . . . joy-eux.

Ex. 529.

DONIZETTI. "La Fille du Régiment."



If these four last bars are played an octave higher they will produce a fresh, strong augmentative effect.

After an ascending progression, where great force has been expended, there should be a sudden *pianissimo* on the highest note:

Ex. 530.

MENDELSSOHN, Op. 14.



cres.

Ex. 531.

BEETHOVEN. Waltz, No. 2.

pp subito. *f* pp *f* *pp*

Ex. 532.

Ditto.

p *f* *ff* *ff*

(See also the *Andante* and *Adagio* of Weber's Sonata, in A, Op. 39.)

In this last quotation there must be no *pianissimo* in the fifth bar on the highest note. In Example No. 531, after the highest note, there is an abrupt return to the original key of the phrase; but in No. 532, on the contrary, there is a sudden modulation from F minor to D \sharp major, and it requires immense energy and fulness of tone to force this change upon the ear. Though from the fourth bar the notes form a descending progression, great energy must nevertheless be dis-

played, especially on the chord—viz., G^b , B^b , E^b , in the sixth bar. This Example shows how much discretion is necessary in the application of *nuances*. Often before the first note of the theme, when it returns after several bars, or before a note desired by the ear, a sudden rest should be introduced, instead of attacking the next phrase without interruption :

Ex. 533. BEETHOVEN. Op. 27.

Λ instead of—

Λ

v

Ex. 534. CHOPIN. Op. 18.

subito. 1

subito. 1

Ex. 535. 8va. ASCHER. "Sans-Souci."

8va.

pp subito.

Ex. 536. CHOPIN. Op. 7, No. 2.

rall.

In the *Adagio* of the Fantasia-Sonata, Mozart has marked similar rests. See also page 2 of Mendelssohn's Rondo, Op. 14, where such rests may be used. This effect, when made use of with taste and judgment, in caprices, galops, waltzes, or so-called *morceaux de salon*, always pleases, but it should never be introduced in classical music.

A sudden *pianissimo* should be used in a loud phrase, when a short passage modulates abruptly up into the minor second, for example, from C to D \flat , or from A into B \flat . This produces a most singular effect, and it is difficult to explain this sudden *pianissimo* otherwise than by the absence of impetus, the shock to the musical feeling.

Ex. 537. BEETHOVEN. Adagio of the Sonata in C \sharp minor, Op. 27.

pp subito.

con 8va.....

f

Twenty-eight bars further on there is a modulation from C to D, where the sudden *pianissimo* is also very effective.

Ex. 538.

AUBER. "Un Jour de Bonheur."

In this last example the modulation to the minor second above is made on a pedal-note—a double reason in favour of the *pianissimo*, though the end of the preceding rhythm, occurring by a wide descending skip, was *piano*. Nevertheless, if the words are expressive of force and energy, the passage may be *forte* in spite of the modulation. Thus, on the D \flat of the fifth bar in the next example, Rossini marks *forte* in his score, whilst Thalberg uses a *piano*. This is not surprising, for this sudden modulation may be made equally impressive by great power or extreme delicacy; all that is wanted is a *brusque* contrast. The explanation of this effect is very simple; as there is a progression of strength in the continuous *crescendo*, the highest note would become almost painfully loud, and, at the same time, the artist being exhausted, the sudden *pianissimo* seems almost inevitable.

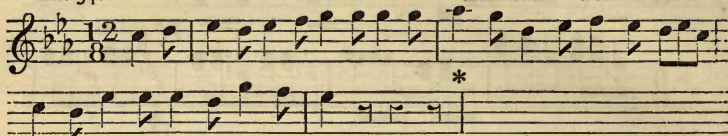
Ex. 539.

ROSSINI. "Guillaume Tell."

It is the same with the $A\flat$ of the second bar of the next example

Ex. 540.

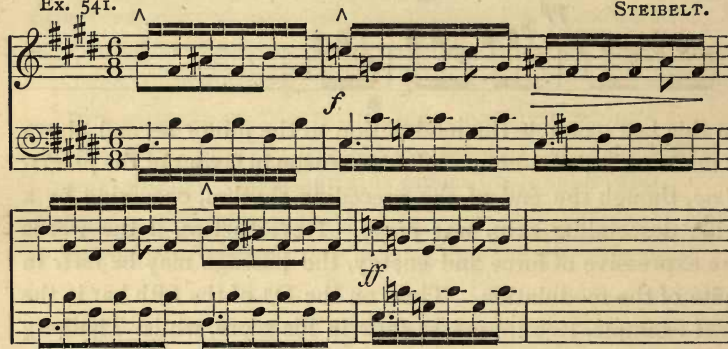
BELLINI. "Sonnambula."



But if the accompaniment is fuller, or if it forms thirds or sixths with the melody, there must be a *forte* :

Ex. 541.

STEIBELT.

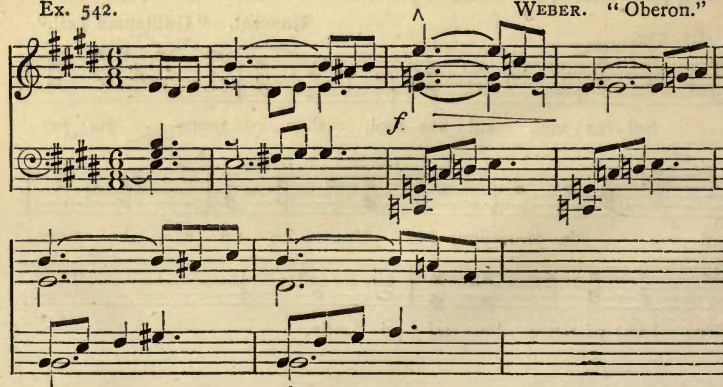


This passage owes its force especially to the fulness of the accompaniment, and to the fact that the initial note of each bar forms a sixth with the melody note.

Fulness of tone is required when, after a soft passage, there is a sudden modulation to the minor submediant ; for instance, from C to $A\flat$; from $D\flat$ to $B\flat\flat$, or enharmonically to A natural, &c. :

Ex. 542.

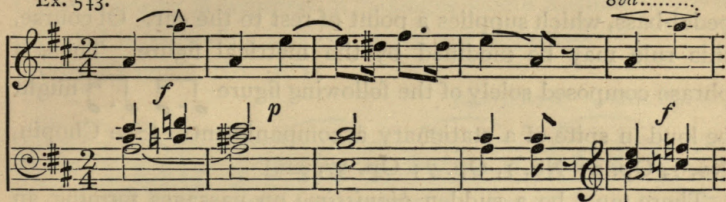
WEBER. "Oberon."



Ex. 543.

ADAM.

8va.....

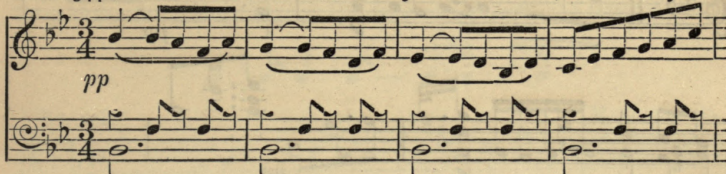


(See also "Le Lac," Niedermeyer.)

Phrases of simple structure on a pedal-bass require very little sonority :

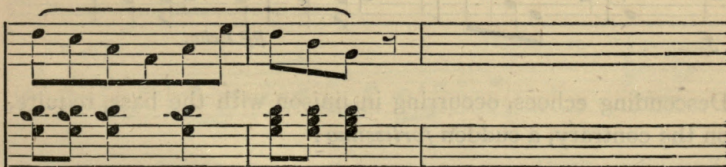
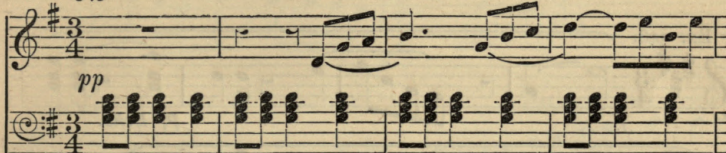
Ex. 544.

AUBER. "Premier Jour de Bonheur," airs des Djins.

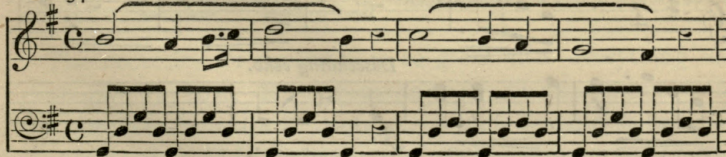



Ex. 545.

ROSSINI. "Guillaume Tell."



Ex. 546.



This is the natural result of the calmness produced by the pedal-bass, which supplies a point of rest to the ear. Of course, this rule may be modified by the metrical figure. Thus, a phrase composed solely of the following figure  might be loud in spite of a stationary accompaniment. (See Chopin, No. 1, Op. 9; No. 1, Op. 7; Op. 57, &c.)

There must be a sudden *pianissimo* on passages forming an ascending echo :

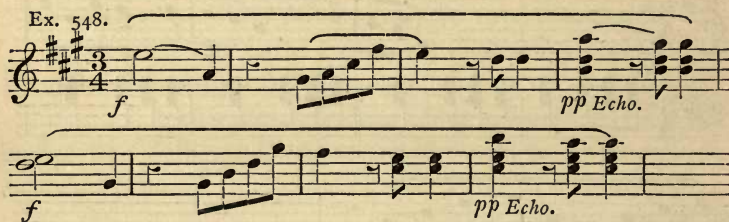
LYSBERG. Idylle.

Ex. 547.



pp

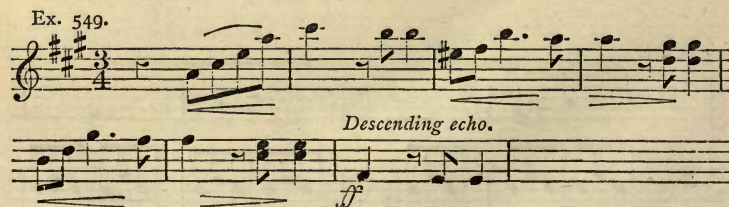
Ex. 548.



f *pp Echo.*

Descending echoes, occurring in unison with the bass, require, on the contrary, a sudden *fortissimo* :

Ex. 549.



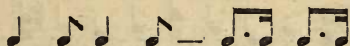
f *Descending echo.*

Great sonority is required in passages where a small figure is repeated in ascending motion, as a rising sequence.

(See Example, No. 461):

Ex. 550. BEETHOVEN. Waltz, No. 2.

Great sonority and breadth are required in passages introducing long notes by exception, or the following metrical figures:



Ex. 551. MERCADANTE.

Ex. 552. BELLINI. "Norma."

Ex. 553. DONIZETTI. "Favorita."

Ex. 554. AUBER. "Muette."

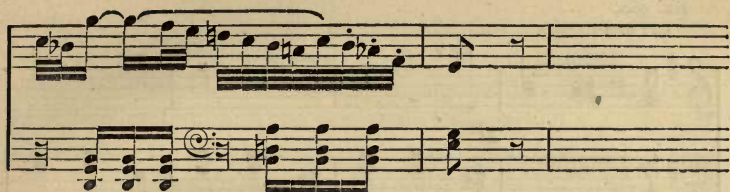
The necessity for contrasts is so great that everything else must give way to it. Every passage which, by its structure or by the forcible elements it contains, would demand vehemence should be *piano* if immediately preceded by a great *forte*. The

force which ought to be given to any passage, therefore, depends mainly on its position, and on the sonority of the preceding phrase. Thus in the Adagio of Chopin's Impromptu, Op. 29, there is a descending subordinate phrase modulating into A \flat , and beginning with the chord of the supertonic, both which facts seem to demand fulness of tone. Nevertheless, as the preceding passage has a very forcible ending (two ascending triplets containing chromatic notes), it is more effective to introduce a sudden *pianissimo*:

Ex. 555. CHOPIN. Op. 29, No. 1.

The same in the following Example:

Ex. 556. BEETHOVEN. Op. 13.



In the fifth bar, though we have the chord of the seventh on the supertonic of the scale of $E\flat$, there should be a *pianissimo* and not a *forte*, because the F, occurring by a wide descending skip is preceded: 1. By a modulation from $E\flat$ major to C minor; 2. By an expressive note, the high F of the fourth bar; 3. By a reiterated note which, by contrast, strengthens the $E\flat$ and softens the F.

See the two last bars of the "Mädchen's Klage" of Schubert.

In the same way, though a modulation would seem to involve strength and sonority, there must be a *pianissimo* if it is immediately preceded by an energetic passage:

Ex. 557. WEYRAUCH. "Adieu."

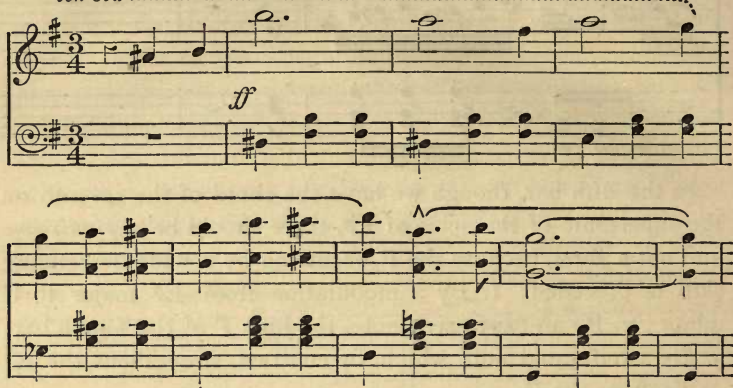
O toi, seul bien que j'ai-me, Sans moi, retourne aux cieus !

Ex. 558. DONIZETTI.

Even a chromatic chord—and, with still more reason, the third and fourth chords—must be *pianissimo* when they begin a rhythmic passage which is preceded by a loud passage:

Ex. 559.

Ex. 560.

con 8va

II. In vocal music strength and sonority must evidently be made subordinate to the sense of the words.

II.—ON THE APPLICATION OF THE RULES CONCERNING NUANCES.

We will now examine one or two compositions to see if the indications of *nuances* given by composers agree with our principles.

In Leybach's 5th Nocturne (Op. 54) we find the following passage:

Ex. 561.

a tempo.

Though there are only four flats in the signature, the phrase which precedes this Example is in $D\flat$, and finishes with a modulation into $A\flat$. The melody in the last bar but one is in descending motion, and the composer has marked it *piano* and *rallentando*. It is evident at a glance that this example contains a number of *expressive* elements which demand power and animation. The first bar begins with the chord of the sub-dominant of $D\flat$, the original key, and contains a syncopated repetition, the $B\flat$, which is also the longest note in the whole phrase. The second bar contains a higher auxiliary note, the $C\flat$, minor submediant of $E\flat$, and is accompanied by the chord of the dominant seventh of $E\flat$. These facts would of themselves impart strength and animation to the passage. But it is the accompaniment which gives it its greatest impetus, for it is in descending motion, the initial notes of the three first bars being $G\flat$, F , $E\flat$, whilst the melody ascends. This passage therefore demands great fulness of tone, and contains the elements of an *accelerando* and a *crescendo*.

Ravina, in his "Douce Pensée," Op. 41, page 5, after an excessively loud phrase, marked *con fuoco*, gives the following indication for the next passage: *ff marcato, con passione* :

Ex. 562.

The musical notation for Example 562 consists of two staves in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature of three sharps, followed by a 6/8 time signature. It contains a series of chords and single notes, with the marking *ff con passione.* below it. The second staff also begins with a treble clef and a key signature of three sharps, followed by a 6/8 time signature. It contains a series of chords and single notes, with the marking *marcato.* above it. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

This passage being built upon a pedal-note, and occurring after a loud phrase, would surely be far more effective if played *pianissimo*, for the soft passage would come as a welcome relief and contrast after the loud one. The difference will be felt in a moment on trying it in both ways.

In Dussek's "Adieu" we meet with the following indications:

Ex. 563.

Ex. 563. Musical score in 2/4 time. The first system begins with a piano (*p*) dynamic. The second system is marked *poco rit.* (poco ritardando).

In bar three, though the phrase descends, a *crescendo* would be more suitable than a *diminuendo*, since the modulation from B \flat to F ends there; in addition to which the bass is in contrary motion to the melody, and the chords are fuller. The phrase following this is marked *dolcissimo*, and twelve bars further on we have:

Ex. 564.

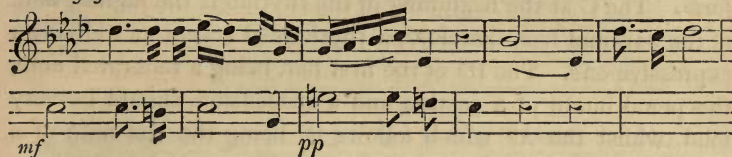
Ex. 564. Musical score in 2/4 time. The first system includes markings for *cres - cen - do.*, *f. g.*, and *f. g.*. The second system is marked *molto.*

In the last bar of this phrase we should prefer a *diminuendo*, followed by a *piano*, because the phrase is in descending motion,

on a pedal note, and preceded by a *crescendo* of several bars, and also because there is no modulation, and the next phrase begins with a *forte*.

Ex. 565.

WEBER. "Euryanthe" (Flaxland's Edition.)



The *pianissimo* in the last bar but one is evidently wrong, where there is so fine a modulation as that from A \flat to C, in ascending motion. It should be *forte* instead of *piano*, and all the more so as the preceding section ends softly.

Schulhoff, in his Op. 11, page 4, writes the following passage without any indications to mark the rhythm in the right hand : *

Ex. 566.

* On page 3, second line, third bar, he marks a *piano* instead of a *forte*, in a passage immediately followed by an *appassionato*.

If we analyse these eight bars we shall find that the preceding phrase ends in A \flat major, whilst this one begins in F minor, giving a change of both key and mode, and this demands a *forte*. The C at the beginning of the rhythm is the highest note of the bar, and has, therefore, a rhythmical accent as well as an expressive one. The B \flat of the first bar, being a reiterated note, the penultimate of a section and a suspension, should be very loud, whilst the A \flat which follows it, being the last note of a feminine section, should be very soft. The second A \flat begins a new section, and is also a discord and a longer note, and should therefore be accented. The initial G of the second bar must also be accented, because it is a reiterated note, the penultimate of a feminine section, and a suspension. The F which follows, being the last note of a feminine rhythm, should be soft; it ends the modulation in D \flat . The last F of the second bar being the initial note of a rhythm, a tied long note, and part of a discord, must be accented. The A \flat and the G of the third bar, as well as the F of the fourth, must be accented as if they were exceptional long notes. The second rhythm ends in F minor. The high F of the fourth bar is the initial note of a rhythm, and being the highest of the group, a long tied note, and part of the chord of the dominant seventh of B \flat , must be accented. Observe that the rhythm of which it forms the initial note repeats the design of the first a fourth higher; therefore we have a fresh start of the theme. The first section of this rhythm is in B \flat minor, which gives us a change of key, since the preceding rhythm ends in F minor. The next section is in G \flat major, and the last in D \flat major. All these sections, modulations, discords, suspensions, &c., are so many elements of expression demanding force. The phrase, though requiring a moderate amount of power, should therefore be written and played according to the following indications:

Ex. 567.

The above Examples will be sufficient to give the reader an idea of the manner in which our rules about *nuances* should be applied.

III.—PRACTICAL EXERCISES.

THE examples of incorrect indications of *nuances* already given will convince the reader that, even in the works of the great masters, he must no more trust to the prescribed *nuances* than to the rhythmical accents, and that it is necessary to examine the structure of a piece and discover if it contains exceptional ascending and descending passages, so as to make a *crescendo* on the former and a *diminuendo* on the latter. Nevertheless, if such passages contain modulations or complicated harmonies they must be taken into account, and in such cases even a descending phrase must be loud. The student must look out for similar groups or rhythmical repetitions, and be careful to alternate the *pianos* and *fortes*. Knowledge of rhythms is therefore a prime condition for the correct use of *nuances*. If the piece resembles a dialogue, with questions and answers, the questions should be *forte*, the answers *piano*. The repeats should be varied in the same way: the first time *forte*, the second *piano*, and *vice versâ*. If bars or passages are repeated an octave higher they should, if possible, be played softly, so

as to produce an echo. If a subject is repeated in octaves it should be played *forte*.

With whatever degree of intensity of sound a passage may be performed, *forte* or *fortissimo*, *piano* or *pianissimo*, due attention must be given to the metrical, rhythmical, and expressive accents, so as to bring them out. They belong equally to beauty of expression, and must not be overlooked in favour of the *nuances*. Many musicians think that they should disappear in a *pianissimo*, but this is a mistake. They must be retained and brought into relief, with proper dynamic proportions, quite as much in a cavatina sung in delicate *mezza voce*, as in the most powerful and brilliant *finale*.

Crescendos (◄) and *diminuendos* (►), which refer only to the rhythms, must be kept within their proper limits. In quick pieces, the *nuances* resulting from *crescendos* and *diminuendos*, or the opposition of *piano* and *forte* phrases, should receive paramount attention. In dance music, quadrilles, polkas, &c., where the same phrases are often repeated, it does not matter whether they are played loud or soft, so long as there is plenty of contrast and variety. In pianoforte music the pedals play a great part in the matter of *nuance*. By means of the pedals a clever pianist can manage to swell the sounds, or at least, the passages, so as to give the illusion of a real swell. The best thing for young pianists to do is to listen to and imitate singers and violinists, for from them they will learn all about *nuances*. Wherever the indications are manifestly incorrect, in contradiction to the structure of the phrases, as in the examples which we have quoted, they must be corrected. Besides knowing the rules for *nuances*, the performer ought to be thoroughly acquainted with the terms and expressions referring to them. Those most in use are: *crescendo*, *diminuendo*, *dolce*, *dolcissimo*, *sotto* or *mezza voce*, *una corda*, *con sordino*, *tre corde*, *forte*, *fortissimo*, *con tutta forza*, *slargando*, *allargando*, *strepitoso*, *rinforzando*, *largamente*, *pomposo*, *grandioso*, *subito pp*, *cantabile*, *harmonioso*, *grazioso*, *smorzando*, *perdendosi*, *calando*, &c.

CHAPTER IX.

















ON THE NORMAL OR METRONOMIC TEMPO.*

THE so-called *normal tempo* of a piece is the pace to which the performer must adhere throughout, as long as the general structure is not disturbed by exceptional influences. The three principal *tempi* are :

- 1.—Quick *tempo*, or *Presto, Allegro*.
- 2.—Moderate *tempo*, or *Moderato, Andante*.
- 3.—Slow *tempo*, *Grave* or *Lento, Adagio*.




Composers generally indicate the *tempo* by one of these Italian terms at the beginning of each piece ; sometimes it is specified also by the name of the kind of composition, such as Rondo, Minuet, Polonaise, March, &c. These terms are evidently not sufficiently precise. It is impossible that they should suffice to give an exact indication of the *tempo*, unless they each denote a definite number of bars or sections of bars, to be played in a given time. But this is not the case, for these terms have the most varied significations according to the different writers who make use of them.

Thus, the different editions of the *Sonate Pathétique*, annotated by Moscheles, Marmontel, Le Couppey, and Lemoine, give us the following discrepancies in the indications of the *tempo* for the different movements :







			Grave.	Allegro.	Adagio.	Rondo.
Moscheles	...	...	60	 144	 60	 104
Marmontel	...	...	92	 144	 54	 96
Le Couppey	...	...	44	 160	 40	 132
Lemoine	...	...	63	 144	 60	 104

* "Du mouvement général ou métronomique." The word "mouvement" has been translated throughout this chapter by *tempo* in preference to *time*. The latter term might often produce confusion on account of its bearing also a metrical meaning—in this case answering to the French terms "mesure" or "temps," as "Mesure à 3 temps," or triple time.—*Translator*.

The fifth Nocturne by Field, for want of metronome marks by the author himself, is published with the following different indications:

Marmontel	...	...	...	80.
Le Couppey	...	...	...	92.
Lemoine	...	...	...	70.

Hummel at the end of his "Grande Méthode de Piano" gives a table of the different views which various composers have held of the same terms, and shows that Beethoven's *Allegro* is not so quick as Cramer's or Clementi's.

Not only do composers disagree in their estimate of the same terms, but their estimate varies even in works by the same composer. Thus in Cramer's Studies the signification of the word *Allegro* varies from  92 (31st Study) to  168 or  84 (8th Study); whilst the word *Presto* in 2-4 time is marked  138 (17th Study, Second Book),  132 (29th Study), and the *Prestissimo*  76 (37th Study).

Nor is the vagueness of the terms used for normal *tempo* the only difficulty which the performer meets with in reference to the speed of a piece. The foreign origin of the Italian terms, and ignorance of their original signification, involve further risks of error. Thus, some take *Allegretto*, the diminutive of *Allegro*, for its augmentative, and render it by a quicker *tempo* instead of a slower one. The same confusion exists with *Andantino*, the diminutive of *Andante*, and with other terms. Other faults are due to haste in adding the indications, and carelessness in correcting the proofs. A composer persuades himself that the pace at which he plays his piece corresponds to a certain metronome figure, and he marks it accordingly without verification. And even if the author has given his indications with precision he may, nevertheless, mislead the performer. For at the time of producing his work he is in a state of exceptional excitement, and agitated by his inspiration; and this gives him a tendency to exaggerate the *tempo* either one way or the other. He may even have been entirely

mistaken as to the speed suitable to the true character of his work, and may have given it a wrong or, at least, an inappropriate one.* Extraordinary as this may seem it is none the less true. Thus the pieces known by the name of Weber's "Dernière Pensée" and Beethoven's "Le Désir"† are really waltzes. But they lose all their beauty when played in the quick *tempo* of modern waltzes. And there are numbers of other pieces where popular feeling has fixed the right *tempo*, as it has done in the case of the two just named.

The greatest difficulties as to *tempo* proceed, however, from the performer himself. On the one hand, in the absence of a metronome, his memory may fail him in calculating the exact number of oscillations corresponding to the prescribed *tempo*. The state of his nerves, or something in his disposition, may prevent him from forming a sound appreciation of the time. Thus no one plays the same before eating as after, and once the feelings are aroused, the least thing, the most imperceptible irregularity in key, mode, metre, or rhythm, will affect the *tempo*, and arrest the speed. If the feelings are deadened, all these influences will pass unobserved, the performer will insensibly abandon himself to his impulse. We have already said (p. 10, footnote †) that some musicians are absolutely deficient in the sense of *tempo*. Everybody knows that conductors often mistake the correct *tempo* and spoil the piece by beating too quick or too slow.

It would seem, therefore, that the *normal tempo* suitable for a musical work is more or less left to the decision of the composer or the performer. But this by no means proves that the rate of performance is a matter of indifference. A piece, ac-

* In the Quartet in E♭ (Op. 127) Beethoven had marked a passage with *Andante*. But it is said that the famous violinist Böhm, who was leading it in his presence, retained the *tempo* of the preceding movement, thinking that he could thus make a greater effect. Whereupon Beethoven got up, and, taking a pencil out of his pocket, scratched out the word *Andante* in the four parts, and turning to the performers thanked them.—Dr. Märrath: *Silhouetten des Alten und des Neuen*, Vienna.

† Two pieces by Reissiger and Schubert respectively.

according to the pace at which it is taken, acquires a totally different character ; whether gay or sad, cold or passionate, it will gain or lose in expressive power, and consequently produce a different impression. For this reason, therefore, the *normal tempo* is a chief element in musical expression. It can never be the result of arbitrary rules ; and depends neither on the composer nor on the performer. In fact, the true *tempo* of a composition, that which best draws out its true natural physiognomy, and most exactly interprets its inmost thought, is the *tempo which results from its actual structure*. . . . That alone will reveal its real character and arouse in the hearers the particular feelings which it is destined to awaken. That alone will answer to its true vocation. It is its centre, its native air, the only atmosphere in which it can fully expand and develop its strength and beauty, and give out all that it is capable of expressing.

It is, therefore, of the utmost importance to know how to estimate the true *tempo* of a piece from its structure, and the question is, by what signs can this be discovered ? Everyone knows that in order to get a general idea of a picture as a whole, the broader its outlines, and the fewer and simpler its details, at so much the greater distance should we view it, whilst on the other hand the more complicated, numerous, and confused are its lines, so much the nearer ought we to be to it. It is an effect of the laws of perspective that the objects scattered over a large canvas converge the further we withdraw from it, whilst, on the contrary, the nearer we approach the more we are able to distinguish the details which at a distance seemed confused. It is the same with music. As the point of view for a picture must be so much the nearer the more complicated and full of detail it is, so the *tempo* for a piece of music should be all the slower the more condensed it is in form, the more rich in *expressive* elements—i.e., in irregularities of key, mode, metre, rhythm, and harmony. These elements are incompatible with a quick *tempo*. It is difficult even for the most practised ear to follow a quick piece when it is written in several real parts,

or when the harmony is complicated by dissonances, suspensions, anticipations, unexpected modulations, &c. The ear soon becomes exhausted with the effort, and incapable of either distinguishing or understanding the music. For such a work, therefore, a slow *tempo* is necessary in order to give sufficient time for the ear to recognise and follow each of these divers elements in turn.

On the other hand, as a fresco or sketch in broad and salient outlines must be seen at a sufficient distance for the eye to grasp the whole, so a composition which is clearly and broadly defined, and not confused by details and accessories, must be played in a quick *tempo*, so that the isolated elements may be brought nearer together and into connection, otherwise the ear will try in vain to catch the general idea of the scattered elements, and the plan and unity of the whole work. Compositions of this sort resemble those optical toys in which a figure in fragments only assumes its perfect shape by rapid rotation.

The public does not generally care about *Adagios*; this arises from a sort of shortsightedness of the ear (if such a phrase be permitted), which fails to grasp or embrace the rhythmical scope of the piece.

By such considerations every performer will be able to discover from the structure of a piece what its *normal tempo* ought to be.

In determining the *tempo* of a movement, we must therefore examine the number of notes contained in each bar and beat, the number of notes the accompaniment has for each of the melody-notes, and the most prominent metrical figure. We must see if the notes follow each other with regularity or irregularity, in consecutive or interrupted steps, ascending or descending motion, thirds or sixths; if there are chromatic intervals or very wide skips, reiterated notes, higher or lower auxiliary notes, triplets, &c.

All these elements denote a slow *tempo*. If the metrical structure be clear and the metrical figures simple and uniform, the *tempo* must be quick, so as to draw the scattered notes together

and give them coherence and unity. The rhythms must be examined in the same way to see if they are regular or irregular, varied or persistent; if they contain occasional long notes mixed with short ones; if they begin on the strong or the weak beat, or on the strong or weak part of the beat, &c.

Irregular rhythms of 3, 5, and 7 bars, and those which begin on the weak beat or weak part of the beat, require a slow or moderate *tempo*. Regular rhythms, on the contrary, require a quick one.

We must also consider the number of parts or instruments employed. The more chromatic chords, dissonances, suspensions, anticipations, and retardations there are in the harmony, the more necessary is a slow *tempo*, so as to give the hearer time to unravel and distinguish all these details. A simple harmony, on the contrary, is easily caught, and the pace may be accelerated.

Finally, we must observe the pitch, the key, and the mode of the composition. Pieces written for the lower register of an instrument demand a slow *tempo* to be effective. The low sounds are produced by long thick strings with few vibrations, and require, so as to gain the necessary breadth and fulness, a firm attack and a slower *tempo*.

The minor mode being suggestive of sadness and melancholy, generally reduces the pace. And, besides, as it contains chromatic, augmented and diminished intervals, it is more suitable to a slow *tempo*, which makes it easier for the listener to grasp all the expressive elements and delicate *nuances*.

We thus see that there are three principal kinds of *tempo* :
1. Pieces with rich harmony, full of suspensions, anticipations, discords, reiterated notes, appoggiaturas; or pieces written in irregular rhythms, in a low pitch, or in exceptionally long notes, demand a slow *tempo*. These are the *Adagios*, *Largos*, *Andantes*, *Nocturnes*, *Rêveries*, &c. In such compositions the *rhythmical* and *expressive accents*, the *nuances* and the emotional element should predominate; they demand a passionate rendering, full of expression and sentiment.

2. Pieces of regular and but slightly varied metrical and rhythmical construction, in which the rhythmical and metrical accents coincide, and the harmony is simple, require a quick *tempo*. In such compositions the metrical accent and the normal *tempo* must predominate. They require the contrasts produced by *forte* and *piano*, *crescendo* and *diminuendo*, but little or no *rallentando*, *accelerando*, or expressive accents. A quick *tempo* is like a carpenter's plane, which passes over all inequalities and irregularities, levelling and carrying everything before it. It hardly permits the performer to dwell on the first notes of the rhythms unless they coincide with the metrical accents. Compositions written in this *tempo* require a brilliant, clear, and extremely decided execution, without a vestige of affectation or false sentiment. Amongst these we reckon *Prestos*, *Allegros*, *Tarantelles*, *Galops*, &c.

3. Compositions which have a certain richness of harmony and rhythm, and are yet devoid of complications and irregularities, require a moderate *tempo*. In these compositions the metrical, rhythmical, and expressive accents, *nuances*, *tempo rubato*—in short, the emotional element—may come into play, but with moderation and discretion. It is evident that the *tempo* indicated at the beginning of a movement does not necessarily rule it from beginning to end. Changes in the rhythmical and harmonic construction of the phrases must produce a modification of the speed. Often the wildest and most brilliant *Allegro* will suddenly take a melancholy and dreamy turn, and in such phrases or passages it would be impossible to maintain a uniform *tempo*, for it would destroy the poetry of the work. On the other hand, in *Adagios* one often meets with phrases which require a greater speed, and thus it is evident that to gain a correct estimation of the *tempo* which ought to regulate a piece we must study it not only as a whole, but in its separate parts. By applying these principles to our previous remarks on melodic, rhythmic, harmonic, tonal, and modal structure any performer will be able to discover the normal *tempo* of a piece and guard against the mistakes which

may arise from the false judgment of the composer, from a contradiction between the Italian terms and the metronome figures,* from the impossibility of performing the piece in the time indicated,† from the incompatibility of the *tempo* with the structure of the music,‡ or, finally, from the absence of any indication, as is often the case in the original editions of classical music. Of course, it is only artists and advanced amateurs who will appreciate these difficulties, and even they only after long study and persevering practice. But the feeling for *tempo* may be cultivated like any other faculty, and a good musician after hearing and playing classical music, where the speed is pretty well fixed by tradition, will at last acquire the instinct for normal *tempo*, and be able to apply it to all kinds of music, just as a painter acquires the instinct for discovering the point of view from which a picture is seen to the greatest advantage.

Practical Exercises.

It is essential for the pupil to be familiar with the metronome figures corresponding to each of the principal *tempi*, and thoroughly to understand the relative value of these figures in every piece of music from the very outset.

The following table will assist the performer to establish the connection between the chief terms in use for indicating the *tempo* of a piece and the corresponding number of metronome beats. But before submitting this table to the reader, we must explain the basis on which it has been made.

It seems logical only to apply the metronomic figures

* As, for instance, the word *Grave*, accompanied by $\text{♩} 92$, in bars so complicated and fully charged as the introduction to the "Sonate Pathétique."

† As in the "Regata Veneziana," by Liszt (see page 231).

‡ See the Minuet of Mozart's Sonata in A. The second phrase is full of dissonances, suspensions, chromatic chords, &c.; and all these points would be lost and destroyed by a quick *tempo*. Besides, there is a certain gravity about the Minuet which demands a slow time rather than a quick one, and we must be careful not to hurry it, on the pretext of making it sound more brilliant and difficult, for this would only spoil it.

to the duration of a *beat* or *bar*, the only units which the ear recognises in the *tempo*.

If we wish to give the metronomic duration of a *beat*, we must do it in this way: In Common time or 4-4 (the musical sign for one crotchet to the beat)* M.M. $\text{♩} = 60$ will signify 60 beats in a minute; M.M. $\text{♩} = 80$, 80 beats in a minute.

If we wish to give the metronomic duration of the *bar*, in the first case it would be: M.M. $\text{♩} = 15$; in the second, M.M. $\text{♩} = 20$; that is to say, 15 or 20 bars in a minute.

It would be irrational to give the metronomic indications corresponding to the value of notes which do not represent the duration of a beat or bar. For instance, in a piece in 6-8 time, we should not mark the value of a crotchet, since it only represents two-thirds of a beat; nor in a piece in 3-4 time should we give the value of a minim, as that would represent only two-thirds of the bar. In an otherwise excellent edition of the "Invitation à la Valse" we find the following indication of the Allegro: $\text{♩} = 88$. Now the piece being in 3-4, if each oscillation of the metronome is to mark a beat, it must be denoted by a crotchet; if, on the contrary, it is to mark a bar, it must be denoted by a dotted minim. Any other indication would be false or open to confusion.

Liszt has committed a similar error in his "Regata Veneziana," by marking $\text{♩} = 192$ for 6-8 time. Here the crotchet neither represents a beat, a bar, nor a third of a beat, but two-thirds of a beat. However, this is most likely a misprint, for $\text{♩} = 192$ would give too rapid a *tempo*—namely, nine notes for each oscillation, since there are triplets; this is impossible at the rate of 192. Liszt must have intended to write $\text{♩} = 192$, which we would interpret as follows: $\text{♩} = 64$ giving the duration of a beat in this 6-8 time.

In the following table every oscillation represents a beat, no matter what the note by which the beat is represented; and

* M.M. signifies Maelzel's Metronome—that in ordinary use.

this for both common and compound times. For instance, in a *Moderato* marked 80 = ♩ the figure indicates that the pendulum makes 80 oscillations in a minute, each representing a crotchet. In one minute we should therefore have to play 80 crotchets or 40 minims, 20 semibreves, 116 quavers, 232 semiquavers, &c.

Table of the principal tempi with their corresponding number of metronomic oscillations.

		Oscillations in a Minute.
SLOW	Largo or Adagio from	40 to 60
	Larghetto	60 to 72
MODERATE . . .	Andante	72 to 84
	Andantino }	84 to 120
	Allegretto }	
QUICK	Allegro	120 to 150
	Presto	150 to 180
	Prestissimo	180 to 208

Of course, we do not pretend to attach a fixed number of oscillations to each *tempo*.

In compound time or in simple time subject to a ternary subdivision there would be three notes to a beat, and these extra notes we must take into account, since they would naturally make the *tempo* seem more pressed and hurried.

We would recommend composers entirely to relinquish the Italian terms and to substitute for them metronomic figures, chosen with the utmost care and precision. This is easily done if before fixing the figure they will examine the structure of the new composition, and play it over again and again at different times of the day, both morning and evening. They should consult the metronome each time, not before beginning to play, but

during the performance, and mark the corresponding figure each time. The mean of the figures thus obtained will give the *tempo* almost exactly.

To amateurs and pupils we would recommend the frequent practice of the following exercises :—

Beat the time corresponding to the rate of speed indicated by the metronomic figure or Italian term at the beginning of the piece, and then rectify or confirm it by the metronome itself.

Play the beginning of any piece with the metronome, and then put it aside. After an interval play the piece again, but first without the metronome, so as to compare and rectify.

Mark the metronome figures used by different composers for the same term, for instance, *Andante*, in different pieces, classical as well as modern, and compare the result.

In very quick *tempi* it is better to reduce the number of oscillations to half, in order to avoid confusion. For instance, in a piece in 4-4 time with 160 oscillations per minute it is better to have only 80, and to consider each oscillation as worth a minim instead of a crotchet. On the other hand, in very slow *tempo* it is better to double the number of oscillations so as to represent 80 crotchets instead of 40 minims.

Rêveries, *Nocturnes*, *Adagios*, and other expressive pieces, though useful in giving the pupil a feeling for melody, are often just the contrary with regard to the feeling for *tempo*. The pupil after playing too long in slow *tempo* gets into a habit of playing too slowly. Pieces in quick *tempo* rather tend to destroy sentiment and produce a merely mechanical style of playing ; it is therefore necessary to study both kinds of music equally.

If the pupil should not have a metronome he can supply the deficiency in the following manner. Take a few well-known popular airs, where the correct *tempo* is unmistakable. Three or four will be enough ; for by doubling or halving the speed, that is to say, by singing them twice as quickly or twice as slowly as their normal *tempo*, we shall obtain the twelve principal *tempi*. Supposing we take “Au clair de la lune” as a type,

the normal *tempo* of this air, in duple or 2-4 time, is $60 = \text{♩}$ or *Moderato*, every oscillation representing two notes. Now, if we want to discover the *tempo* of a piece marked *Allegro* or $120 = \text{♩}$ all we have to do is to sing "Au clair de la lune" in its normal *tempo* of $60 = \text{♩}$ with two notes for every oscillation, and then suddenly to sing it half as quick again, with a beat for each of the two notes, always keeping exactly the same time, which will give us 120 oscillations, exactly double the normal *tempo*, corresponding to "*Allegro*, $120 = \text{♩}$ "

If, on the other hand, we take a piece marked *Largo* or $30 = \text{♩}$ we must, whilst keeping the same time, suppress one out of every two oscillations, and sing four notes, that is to say, a whole bar, to every oscillation of the pendulum; this will give us thirty oscillations per minute, answering to the required *tempo*.

The Polka *tempo* is $116 = \text{♩}$; by doubling the number of oscillations we get 232 per minute, answering to *Prestissimo*; by reducing them by one-half, that is to say, only one for every two, we get 58 oscillations per minute, answering to *Larghetto*.





Waltz *tempo* in 3-4 gives us 84 dotted minims a minute; this *tempo* being easy to recollect we can with facility calculate the speed of 84, 168, and 42, by humming a waltz. This simple, practical, and useful method, by the help of a few popular airs, actually supplies us with a portable mnemonic metronome. It is analogous to the old practice of using the words minuet, gavotte, chaconne, &c., not to specify the nature of a piece, but to indicate that it was to be performed in the time suitable to that particular kind of piece.

As every kind of piece has its own special form, character, and *tempo*, it is necessary for the musician to be familiar with all the different varieties he may meet with in such pieces as the tarantelle, galop, march, bolero, minuet, waltz, &c.

We take this opportunity of reminding teachers of the important part which the *tempo* of a piece ought to bear in their appreciation of its difficulties. They should beware of *white*

pages. How often, for instance, is Weber's "Invitation" given to pupils who might work at it for years without being able to play it satisfactorily; and the result is that the piece being too difficult for them to play in the correct *tempo*, the teacher is obliged to let them play it too slowly, thus corrupting his own and his pupil's feeling.

The mistake of giving pupils music beyond their powers often arises from a superficial estimate of the difficulty of a piece—an idea that it must be easy because it contains only crotchets and quavers, and therefore looks white and innocent! whereas if the teacher had noticed the indications at the beginning—the terrible word *Allegro*—he would have hesitated. After all, the chief difficulty of a composition lies in the rate of speed at which it is to be played.

What we have said of the "Invitation" applies to a number of other compositions, for instance, Beethoven's "Sonate Pathétique" and Sonata in A♭ (Op. 26), where the white pages offer the greatest technical difficulties, whilst the blacker ones are far easier. Every instrument has its own peculiar difficulties inherent in its construction. For instance, on the piano every left-hand passage in descending motion, either in scales or arpeggios, offers difficulties when it occurs exceptionally. These difficulties are considerably increased if the passage is written staccato () , with dotted or prolonged quavers ( or ) , or in tied notes (); or, again, if it contains exceptional interruptions in the progression of the intervals by consecutive and disjunct degrees, or an exceptional sequence of thirds, sixths, &c. The teacher cannot give too much attention to facts of this sort.

We have now passed in review all the different phenomena of expression. We have analysed the so-called Expressive Accent in its threefold manifestation of force, *tempo*, and

nuances, and the analysis has shown us in a striking manner the intuitive force of the sentiment of expression.

We cannot help being overpowered with reverence and enthusiasm at a divine intuition which discovers with such marvellous certainty and quickness the most subtle and imperceptible irregularities of key, mode, metre, and rhythm. For centuries instinct has discovered all these delicate, varied, and complex facts, and inspired artists with those sublime effects which charm and delight all who are able to appreciate them. But it is only now that reason understands the cause of these phenomena of expression and the laws which govern them, or that science can lend an efficacious support to feeling, and supply its deficiencies. Thus, while feeling spontaneously grasps these phenomena both in their detail and in their sublime synthesis, the light of reason only penetrates slowly, and after years of study and experience. Who could refuse his homage to musicians gifted with so marvellous a faculty? Let us enlarge the scene, and rather say: Who could refuse his admiration to artists, painters, sculptors, orators, and poets gifted with exalted sentiment and yet knowing how to subject it to the laws of pure and delicate taste?

THE END.

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ORATORIOS, &c.—Continued.

HANDEL—continued.

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